

CAMBRIDGE GREEK AND LATIN CLASSICS

A HELLENISTIC  
ANTHOLOGY  
SECOND EDITION

EDITED BY NEIL HOPKINSON

# CAMBRIDGE GREEK AND LATIN CLASSICS

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# A HELLENISTIC ANTHOLOGY

SELECTED AND EDITED BY  
NEIL HOPKINSON

*Fellow of Trinity College, University of Cambridge*

SECOND EDITION  
REVISED AND AUGMENTED



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UNIVERSITY PRESS



*In memory of  
Ted and Anne Kenney*

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## PREFACE

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In 1988, when the first edition of this book appeared, only K. J. Dover's commentary on Theocritus was available for those undergraduate and graduate students who needed basic guidance in reading Hellenistic poetry. Some thirty years later, the Cambridge Greek and Latin Classics series alone has accrued commentaries on eight poems of Theocritus and on two books of Apollonius, and soon we shall have selections from Callimachus and from the Greek Anthology. Nevertheless, and in spite of some overlap with these more recent volumes, the Editors have felt that there is still a place for an anthology of Hellenistic poetic texts which can stand as a course-book for students while being of some interest to scholars.

The book has been thoroughly revised. The bibliographies, which are not exhaustive, have been updated. Many notes have been rewritten. Two poems of Theocritus not included in Richard Hunter's CGLC collection have been added.

David Sider's *Hellenistic poetry: a selection* (Ann Arbor, 2017) complements the present volume with a very broad range of texts edited by various hands.

In the first edition I gratefully acknowledged help from Sidney Allen, Peter Callaghan, Bob Coleman, Ian Cunningham, Roger Dawe, Pat Easterling, Harvey Freeman, Simon Goldhill, Eric Handley, Geoff Horrocks, Ted Kenney, Douglas Kidd, Hugh Lloyd-Jones, Kevin McKay, Arthur Munday, Martin Robertson, Malcolm Schofield and Harry Sandbach. For their help with this second edition I should like to thank Nicholas Denyer, Callum Farnden, Annette Harder, Nicholas Lane, David Sedley, Nigel Spivey, Dorothy Thompson, Rupert Thompson, Hannah Willey, and above all Richard Hunter, whose comments on the first edition have led to many improvements. The volume was copy-edited with exemplary care by Muriel Hall.

## ABBREVIATIONS

---

CA	<i>Collectanea Alexandrina</i> , ed. J. U. Powell (Oxford, 1925).
EGM	<i>Early Greek mythography</i> , ed. R. L. Fowler (Oxford, 2000–13).
FGE	<i>Further Greek epigrams: Epigrams before A.D. 50 from the Greek Anthology and other sources . . .</i> , ed. D. L. Page (Cambridge, 1981).
FGrHist	<i>Die Fragmente der griechischen Historiker</i> , ed. F. Jacoby (Berlin, 1923–30, Leiden, 1940–58).
GP	<i>The Greek Anthology: The Garland of Philip and some contemporary epigrams</i> , eds. A. S. F. Gow and D. L. Page (Cambridge, 1968).
HC	<i>Hellenistic collection: Philotas, Alexander of Aetolia, Hermesianax, Euphoriion, Parthenius</i> , ed. J. L. Lightfoot (Loeb, Cambridge, MA/London, 2009).
HE	<i>The Greek Anthology: Hellenistic epigrams</i> , eds. A. S. F. Gow and D. L. Page (Cambridge, 1965).
K–A	<i>Poetae comici Graeci</i> , eds. R. Kassel and C. Austin (Berlin/New York, 1983–2001).
LIMC	<i>Lexicon iconographicum mythologiae classicae</i> (Zurich, 1981–99).
LSJ	<i>A Greek–English lexicon</i> , eds. H. G. Liddell, R. Scott, H. Stuart Jones, R. McKenzie (9th edn with Supplement, Oxford, 1968).
OCT	<i>Epigrammata Graeca</i> , ed. D. L. Page (Oxford, 1975).
PMG	<i>Poetae melici Graeci</i> , ed. D. L. Page (Oxford, 1962).
PMGF	<i>Poetarum melicorum Graecorum fragmenta Volumen I</i> , ed. M. Davies (Oxford, 1991).
SH	<i>Supplementum Hellenisticum</i> , eds. H. Lloyd-Jones and P. Parsons (Berlin/New York, 1983).
Smyth	<i>Greek grammar</i> , ed. H. W. Smyth, revised by G. M. Messing (Cambridge, MA, 1956).
SVF	<i>Stoicorum veterum fragmenta</i> , ed. J. von Arnim (Stuttgart, 1905–24).
ThesCRA	<i>Thesaurus cultus et rituum antiquorum</i> (Los Angeles, 2004–11).
TrGF	<i>Tragicorum Graecorum fragmenta</i> , eds. B. Snell, R. Kannicht, S. Radt (Göttingen, 1971–2004).

> = ‘the source of’ or ‘leading to’

< = ‘derived from’

~ = ‘corresponding to’ or ‘contrasting with’

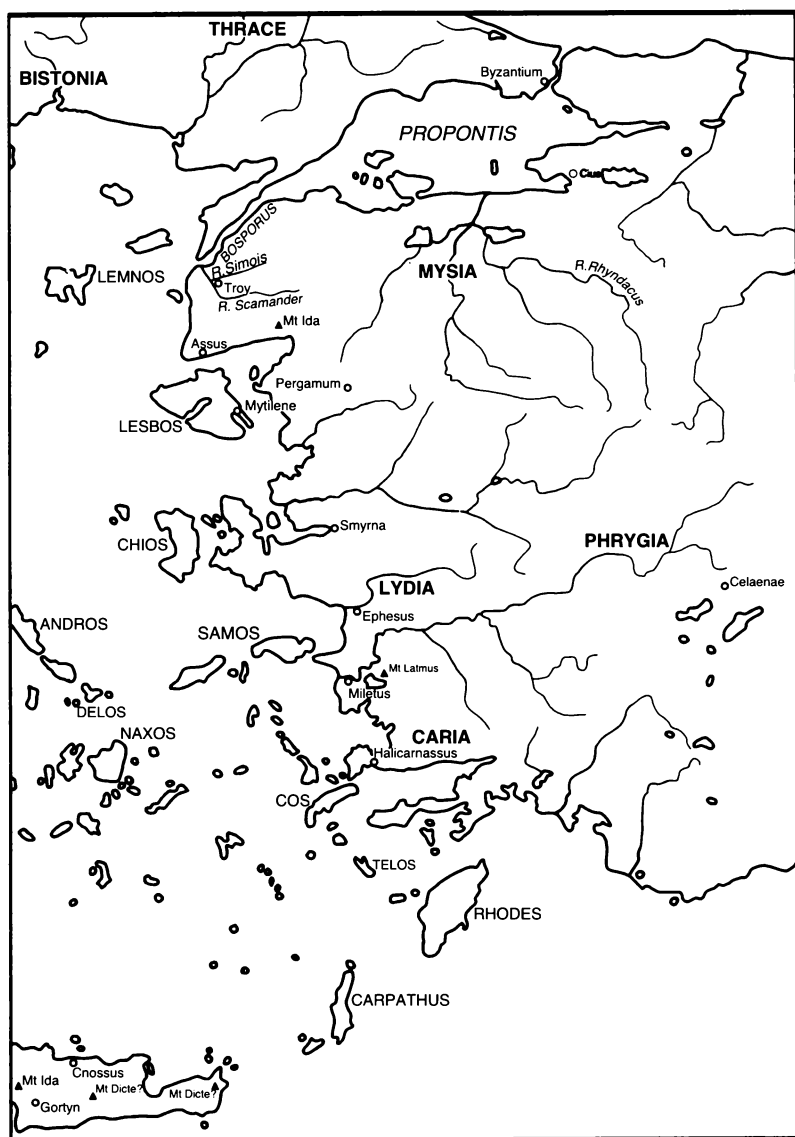
Italic numbers (1–2039) refer to the continuous numeration printed to the right of the text.



Map 1



Map 2







Map 3

## INTRODUCTION

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Ἄ μάκαρ, ὅστις ἔην κείνον χρόνον ἴδρις ἀοιδῆς,  
Μουσάων θεράπων, ὅτ' ἀκήρατος ἦν ἔτι λειμών·  
νῦν δ' ὅτε πάντα δέδασται, ἔχουσι δὲ πείρατα τέχνηαι,  
ῥστατοι ὥστε δρόμου καταλειπόμεθ', οὐδέ πη ἔστι  
πάντηι παπταίνοντα νεοζυγὲς ἄρμα πελάσσαι.

(*SH* 317)

Blessed indeed the man who was skilled in song in those days, a 'servant of the Muses' when the meadow was still undefiled! Now, when everything has been portioned out and the arts have reached their limits, everyone else has a head start, and wherever one looks there is nowhere for a newly yoked chariot to drive.

These are the gloomy words of Choerilus of Samos, an epic poet writing in the late fifth century BC. Earlier writers have explored every avenue, have excelled in every type of poetry. What way is still untravelled by the chariot of song? Choerilus' response was to compose an epic poem which dealt, unusually, with a recent historical subject – the Persian Wars.

More than a century later Callimachus, most influential of all the Hellenistic poets, employed similar imagery in a famous polemical defence of his own approach to poetry. He rejected warlike themes and claimed that Apollo advised him not to use the well-worn high-road, but to drive his chariot along untrodden by-ways (1–40).

The texts collected in this book illustrate some of the highly diverse 'by-ways' followed by Hellenistic poets as they selected and combined elements from earlier writers to create a new, sophisticated type of poetry very different in tone and technique from anything that had gone before.

### 1 THE BACKGROUND<sup>1</sup>

By the middle of the fourth century many of the old Greek city-states had become weakened by decades of almost continuous warfare, and the centre of power shifted to wealthy Macedonia. Philip II of Macedon allied Greece with his own kingdom; his son Alexander conquered Egypt,

<sup>1</sup> Surveys: Walbank and Astin 1984, Tarn and Griffith 1952, Bulloch and Gruen 1993.

Syria, Persia and Asia as far east as the Indus. At Alexander's death in 323 the empire was divided amongst his generals, and bitter wars ensued. By about 275 four main dynastic kingdoms had emerged:

- (1) Macedon and Greece (capital Pella), ruled by the Antigonids, descendants of Antigonus 'Monophthalmus'.
- (2) Asia (capital Antioch), ruled by the Seleucids, descendants of Alexander's general Seleucus.
- (3) Asia Minor (capital Pergamum), which between 283 and 240 gradually expanded within Seleucid territory; ruled by the Attalids, descendants of Philetaerus (son of Attalus), who had administered Pergamum for Seleucus.
- (4) Egypt (capital Alexandria), ruled by the Ptolemies, descendants of Ptolemy (son of Lagus), a Macedonian general of Alexander.

In Greece and Asia Minor the old city-states maintained their democratic machinery and had some local autonomy; but ultimate power resided with the kings, who lived in splendour at their courts, surrounded by official 'friends' and advisers and by large administrative staffs.

Rivalling the Athenian example of state patronage for the arts, the Hellenistic monarchs established their capital cities as centres of culture equipped with libraries, facilities for scientific enquiry, and schools of art and philosophy, the latter modelled on the Athenian Peripatos and Academy. The prospect of royal patronage attracted men of learning from all over the Greek world. These international centres promoted the exchange of ideas between scholars and artists living in close proximity, and resulted in an intellectual culture probably more unified than that which had existed in the πόλις-orientated Greece of earlier times.

The Greek language, too, became more uniform: a common speech, the basically Attic κοινή, was gradually replacing the ancient dialects. Doric did, however, continue in use in the Hellenistic period. (The stylized and artificial *literary* dialects, which had long since become linked with particular types of poetry, continued to be used by Hellenistic poets.)

During the second and first centuries the monarchies gradually came under Roman domination. Egypt retained a token independence until the death of Cleopatra in 30 BC. The deaths of Alexander and Cleopatra are taken conventionally to mark the limits of the Hellenistic period (323–30). Pergamum, Antioch and Alexandria continued as cultural centres well into the Christian era.

2 ALEXANDRIA<sup>2</sup>*i. The social and religious background*

Alexandria, situated on the western edge of the Nile delta, was founded by Alexander in about 331, shortly after his conquest of Egypt; his main aim was probably to provide easy sea communication with Europe. In 323 Ptolemy set up residence in the town and made it the seat of government; in 305 he declared himself king.

The Greek-speaking inhabitants of Alexandria were of immigrant stock, mostly from the mainland or the islands; some were from Cyrene, a long-established Greek city and centre of culture situated on the Libyan coast about 570 miles to the west. In addition there was a large population of Jews, Syrians, slaves and native Egyptians: it has been estimated that in the province as a whole the Egyptians numbered about seven million, the Greeks only about one hundred thousand. For those Greeks who were citizens, the trappings of democracy were established, but Ptolemy kept control of affairs through his own officials.

The first four Ptolemies were:

- (1) Ptolemy I 'Soter' (a cult title often given to great benefactors). He reigned 304–282. For his third wife he married Berenice (I).
- (2) Ptolemy II, son of Soter and Berenice I. He reigned jointly with his father 285–282, then alone 282–246. Both his wives were called Arsinoe. Arsinoe I was mother of, among others, Ptolemy III. Arsinoe II was his full sister; hence the title each carried of 'Philadelphus' ('brother/sister-loving').
- (3) Ptolemy III 'Euergetes' ('benefactor'). He reigned 246–222. He married Berenice II, daughter of Magas, king of Cyrene.<sup>3</sup>
- (4) Ptolemy IV 'Philopator', son of Euergetes and Berenice II. He reigned 222–204. He married his full sister Arsinoe (III).

It had not been unusual in Greece for divine honours to be paid to a great benefactor after his death. Hellenistic monarchs went a step further and instituted dynastic cults and ruler-cults as a focus for the loyalty and patriotism of their Greek citizens. Soter set up a cult of Alexander, whose body was buried in the city. A dynastic cult of the royal family was introduced by Philadelphus; it was administered by a hierarchy of

<sup>2</sup> General: Fraser 1972, Pfeiffer 1968: 87–279, Knox and Easterling 1985: 16–36, Reynolds and Wilson 2013: 1–18.

<sup>3</sup> On Berenice II see Clayman 2014.

provincial priests who were official 'friends' of the king. Philadelphus and Arsinoe were worshipped during their lifetimes as Θεοὶ ἄδελφοί;<sup>4</sup> Arsinoe was in addition identified with Aphrodite<sup>5</sup> and with Isis, and after her death in 270 she was given a separate cult with its own priesthood. These cults, together with those of the traditional Olympian gods (especially of Dionysus, from whom the Ptolemies claimed descent), provided opportunity for public show as well as for ruler-worship. In 279 Philadelphus founded the Πτολεμαϊεῖα, a festival with competitions in gymnastics, music, etc., modelled on the Olympic Games. A long passage from the historian Callixenus of Rhodes describes a spectacular πομπή or procession, an amazing pageant of the colourful and the exotic, which made its way through the streets of Alexandria in honour of Dionysus.<sup>6</sup> In the second *Idyll* of Theocritus (574–738) Simaetha describes how she fell in love whilst on her way to watch a procession of this sort.

Other deities, such as the Egyptian Isis and Osiris, and the newly introduced Sarapis, played a large part in religious life but left very little trace in Alexandrian poetry, which concerned itself with treating, often in novel ways, the gods familiar from earlier Greek literature.<sup>7</sup>

Native Egyptians worshipped the Ptolemies as pharaohs. It was at least in part in imitation of pharaonic tradition that Philadelphus married his sister.<sup>8</sup>

## *ii Alexandria as a centre of culture*

The Ptolemies were themselves learned and cultured men: Soter composed a history of Alexander's campaigns; Philadelphus was interested in science; Euergetes published a narrative of his own entry into Antioch; Philopator wrote a tragedy called *Adonis* and founded a temple to Homer. Throughout the third century conditions were favourable to literature and learning. Patronage was nothing new: the Greek tyrants of the sixth and fifth centuries had earned praise from poets for their beneficence. But the Hellenistic approach was quite different. Under the early Ptolemies

<sup>4</sup> Cf. 1699 and n.

<sup>5</sup> See on 1945–56.

<sup>6</sup> Callix. *FrGrHist* 627 F 1–2; Rice 1983; Hazzard 2000: 59–79.

<sup>7</sup> It has been suggested by some scholars that Hellenistic poets, and Callimachus in particular, not only adapt their subject matter to Ptolemaic political concerns but also make covert allusions to Egyptian pharaonic practice: Koenen 1993, Selden 1998, Stephens 2003. More sceptical are Hunter 2003: 46–53, Lightfoot 2013.

<sup>8</sup> For other possible reasons see Ager 2005 (imitation of Zeus and Hera; keeping the royal blood pure).

permanent conditions were established for academic study totally at the royal expense. Facilities included an observatory, a school of anatomy and a zoo; but the most famous Alexandrian institution was the Μουσείον, literally 'shrine of the Muses', founded by Soter perhaps with advice from Demetrius of Phalerum, an exiled governor of Athens, pupil of Aristotle and author of philosophical works. The Museum was built close to the palace area. For those fortunate enough to secure royal patronage it provided free meals and accommodation and the opportunity to pursue research in most branches of learning, scientific as well as artistic and literary.<sup>9</sup> Given the Peripatetic (Aristotelian) influence on its foundation, it is hardly surprising that scientific as well as artistic and literary inquiries were carried on there. In overall charge was a ἱερεὺς of the Muses or ἐπιστάτης, who administered rites for the patron goddesses. Such a concentration of scholars and artists in one place meant that there was ample opportunity for interaction between disciplines – and for disagreements. Timon of Phlius, a writer of satirical lampoons, drew an amusing analogy between Ptolemy's zoo and his well-fed scholars:

πολλοὶ μὲν βόσκονται ἐν Αἰγύπτῳ πολυφύλῳ  
βιβλιακοὶ χαρακίται ἀπείριτα δηριόωντες  
Μουσέων ἐν ταλάρῳ.

(SH 786)

Lots of pedants are kept penned up in multiracial Egypt, squabbling incessantly in the Muses' birdcage.

The scholars who flocked to enjoy Ptolemaic patronage needed texts from which to work. To facilitate their studies a library was set up at the same time as the Museum. (Again Aristotle's influence is likely: he is said to have been the first serious collector of manuscripts.<sup>10</sup>) The list of Chief Librarians during the third and second centuries, several of whom were tutors to successive crown princes, includes some of the most famous names in Hellenistic scholarship: Zenodotus, Apollonius of Rhodes, Eratosthenes (mathematician and poet), Aristophanes of Byzantium, Apollonius Εἰδογράφος ('Classifier'), Aristarchus (p. 9).<sup>11</sup> Under their direction the staff of the library attempted to collect and classify the

<sup>9</sup> On Ptolemaic patronage see Hunter 2003: 24–45; on the relationship between poets, especially Posidippus, and the royal house, Fantuzzi and Hunter 2004: 377–403.

<sup>10</sup> Strabo 13.1.54.

<sup>11</sup> On scholarship see Montanari, Matthaïos and Rengakos 2015.

whole of Greek literature; Callimachus, who probably never became Chief Librarian, compiled the Πίνακες, a 120-volume descriptive register (p. 85). Many scribes must have been employed in copying papyrus rolls of works commonly consulted; and other members of staff were sent out to mainland Greece in search of rare texts. Euergetes went to even greater lengths. He ordered that all books found on board ships which docked at Alexandria should be examined; and he borrowed from Athens for a surety of 15 talents the official performance texts of the three tragedians; then he kept the originals, sent back copies, and forfeited his money.<sup>12</sup> Philadelphus is said to have commissioned the κοινή translation of the Hebrew bible. The holdings amounted to tens if not hundreds of thousands of papyrus rolls. A large proportion of the books were burnt in 48 BC, when Julius Caesar was besieged at Alexandria. In that fire many rare works were lost for ever.<sup>13</sup>

The city long continued as a centre of learning, and the techniques of painstaking study and exegesis pioneered there spread throughout the ancient world. Modern Classical scholarship in these fields is part of an unbroken tradition which has its origins in the work of Alexandrian scholars.

### 3 HELLENISTIC POETRY<sup>14</sup>

#### *i Problems*

Serious difficulties face the would-be historian of Hellenistic poetry. In the first place, except for the plays of Menander almost nothing survives from the century preceding the generation of Aratus and Callimachus: little is known about the development of non-dramatic poetry during those years, and it is therefore hard to assess the originality of the third-century works which do survive. In the second place, both absolute and relative chronologies even for the works of the major poets are extremely uncertain. Callimachus, Apollonius and Theocritus in particular frequently allude to one another's work; but who alludes to whom in any given case it is usually impossible to decide. This problem is compounded by the fact that long poems such as the *Aetia* and *Argonautica* were probably recited as 'work in progress' over many years; this makes it quite likely that poets reacted

<sup>12</sup> These two stories are told by Galen: Fraser 1972: II 480–1 (n. 147).

<sup>13</sup> On the library see Fraser 1972: I 320–35, II 473–94. But the fragility of much of the evidence for almost every detail is emphasized by Bagnall 2002.

<sup>14</sup> General surveys: Hutchinson 1988, Gutzwiller 2007, Bing 2008, Clauss and Cuypers 2010.

to one another's work actually during the process of composition. Thus even in the rare cases when it can be proved that one passage antedates another, the fact is of very limited use in establishing an absolute chronology. Moreover, several of the Hellenistic poets cannot be dated even to within fifty years. In the third place, only a small fraction of the poetry written during this period survives. Most of what does survive is broadly in line with Callimachean aesthetic principles (1-40 nn.). But that may not be a true reflection of the popularity of those principles at the time. It seems quite likely that for every 'Callimachean' poem to have survived a hundred more traditional ones are lost. We have scant fragments or mere titles of many such poems, and their number is increasing as new papyri come to light. This is not to say that the new poets were less significant in their own time than they appear to us with hindsight; but clearly their criteria for excellence did not command anything like universal support.

In other words, a literary history of the Hellenistic period cannot be written. All that can be done is to consider the works which do survive and describe some of the broad characteristics which most of them appear to share – always bearing in mind that the sample is probably unrepresentative. On the whole, such generalizations are of limited value. It seems that the only characteristic shared by every poem in this book is that each is striving in its own way to be different.

### *ii Poetry and learning*

Hellenistic poetry is often characterized as learned and allusive – as if the earlier epic, lyric, tragic and comic poets were not constantly indulging in puns and etymological play; as if they too were not preoccupied with roots, causes, origins and aetiologies. Every ode of Pindar, every play of Euripides bears witness to the fact that Hellenistic poets were not the first to display wide knowledge of myth or to exploit the possibilities of word-play. Nevertheless, there is a palpable difference in emphasis between the allusive details of earlier poetry intended for performance and the learned nature of Hellenistic texts meant primarily for reading. That difference could be said to lie in the degree of self-consciousness, cleverness, subtlety or wit which Hellenistic poems display in their learning. Many Hellenistic poems allude to or echo earlier writers so as to draw attention to their own place in the poetic tradition and to point their similarities to and differences from past literature. Appreciation of this poetry requires an alert and learned reader: alert enough to spot an allusion, learned enough to remember details of a passage to which allusion is made. Allusion can consist in a single word or in the construction of a



whole work. Callimachus wrote his *Hecale* (p. 86) for an audience familiar with the Eumaeus episode in *Odyssey* 15; appreciation of Theocritus' *Cyclops* (493–573) depends in part on its readers' remembering the words of *Odyssey* 9 and of a dithyramb by Philoxenus; when Jason and Medea finally meet as lovers (*Argonautica* 3.948–74) they do so with reference to Homeric encounters in battle; Moschus' *Europa* (1344–1509) requires knowledge of the Homeric Hymns, Aeschylus, Theocritus and Apollonius (see p. 241). These are texts to be read through other texts; learning and allusion are integral to their meaning.<sup>15</sup>

Even in the poor state of our knowledge about the Hellenistic poets' predecessors we can see that poetry of this learned and allusive nature did not appear fully formed in the early third century. It is clear, for example, that Antimachus of Colophon (born c. 440) anticipated many of the characteristics of Hellenistic poetry. His most controversial work was the *Lyde*, a long elegiac poem which dealt with heroes and heroines disappointed in love; the ostensible reason for its composition was the loss of his mistress Lyde. Antimachus was a scholar as well as a poet: he produced an edition of Homer often referred to by textual critics in the following centuries. The results of these philological inquiries can be seen in his use of rare Homeric 'glosses', words of disputed meaning, in his poetry; in addition he used rare words and neologisms, and was notorious for his obscurity. These characteristics point to a linguistic self-consciousness akin to that of Hellenistic poets, some of whom we know admired the *Lyde*.<sup>16</sup>

Of Antimachus' work only the most meagre fragments survive,<sup>17</sup> and it is not possible to say how he made use of allusion on a wider, non-verbal level. Nor can we be sure of the extent of his influence on poetry in the fourth century; certainly no evidence survives of other authors immediately following his lead. The next scholar-poet of whom we know is Philitas of Cos, born c. 320. He was described by Strabo as ποιητής ἄμα καὶ κριτικός; and, like Antimachus, he combined these two aspects in learned poetry.<sup>18</sup> He wrote a prose treatise called Ἀτακτοὶ γλῶσσαι, 'Miscellaneous Glosses', explaining rare Homeric and dialect words, which became a standard work of reference. It is possible that he was the first poet to concentrate on small-scale verse (e.g. the famous elegiac *Demeter*) as opposed to long

<sup>15</sup> This aspect, too, is not in itself novel: cf., for example, Euripides' pointed allusions to the *Choephoroi* in his *Electra*.

<sup>16</sup> Not Callimachus: see p. 89.

<sup>17</sup> Editions: Wyss 1936 (supplemented by *SH* 52–79), Matthews 1996.

<sup>18</sup> Editions: Kuchenmüller 1928, *CA* pp. 90–6 supplemented by *SH* 673–675D, Spanoudakis 2000, Dettori 2000 (grammatical fragments), Sbardella 2000 (poetic fragments), Lightfoot 2009: 2–98.

epics. Callimachus pays tribute to him,<sup>19</sup> and Theocritus is said to have been his pupil. Propertius and Ovid allude to him as their inspiration for love-poetry, and to his mistress Bittis, whom he celebrated in elegies and epigrams. He is said to have been so slender (λεπτός) that he had to wear shoes with lead soles so as not to be blown away in strong winds.<sup>20</sup>

It seems, then, that Philitas was a pioneer of the Hellenistic approach to poetry. Ptolemy I had appointed him tutor to his young son, the future Ptolemy II, who was born on Cos; and it is likely that the poet followed his employer to Alexandria. He was succeeded as royal tutor by one of his own pupils, Zenodotus. In 284 Zenodotus was made the first head of the newly established library. He studied the Homeric epics, obelizing with a marginal mark lines which he thought suspect. The exact nature of his edition (διόρθωσις), if such it was, is uncertain; but his critical study of the text aroused much interest at the time, especially in respect of the controversial obelized lines. Like Philitas before him, he compiled a Homeric glossary, as well as a work entitled Λέξεις ἑθνικαί on foreign words in literary texts. During the next century and a half successive librarians, chief among them Aristophanes of Byzantium and the great scholar Aristarchus, edited and wrote commentaries on Homer and many other poets and prose authors.

Such was the atmosphere of critical scholarship at Alexandria. The word 'critical' is important here. Works of the past were being read not as formerly for enjoyment or moral improvement alone; rather they were being examined scientifically, explained, discussed, catalogued and classified. The individual word took on a new importance. Little wonder that poets of the Hellenistic period, most of whom were themselves scholars and grammarians, should include in their work Homeric *hapax legomena* (words occurring only once) and allusions to topically contentious passages; or that, themselves steeped in earlier literature, they should write for an elite of readers equally learned. Many aspects of these poets' work can be appreciated and enjoyed without this kind of detailed knowledge; but modern readers, who do not have even Homer by heart, are liable to miss much that is important, and can easily gain a false impression of tone, style and literary texture. One aim of the present commentary is to provide help towards a fuller reading of these sometimes difficult and allusive poets.

<sup>19</sup> See 9–12 n.

<sup>20</sup> Aelian, *Var. hist.* 9.14. On poetic λεπτότης cf. p. 91, 145 (but Cameron 1995: 488–93 is unwilling to see an allusion to this).

*iii The nature of Hellenistic poetry*

Self-consciousness, learning and allusion have been discussed at some length because they are the aspects of Hellenistic poetry which readers have found most challenging. It is not necessary here to dwell at equal length on other characteristics, which will become clear from a reading of the texts presented in this volume. They include: great interest in the power of *ἔρως* and its workings; choice of unusual subject matter; pseudo-naïve concentration on smallness, poverty and the simple life, paralleled by a concentration on smaller-scale, less grand types of poetry; novel fusions of metre, dialect and genre; variety of tone within individual poems, and variety of metre, dialect and subject within the oeuvres of individual writers.

Literary historians have suggested several possible reasons for the new direction taken by poetry in the Hellenistic period. One alleged reason is concerned with the function of poetry within society. Poetry (including tragedies and comedies) continued to be performed at festivals and competitions throughout the fourth and third centuries, and panegyrics of cities and their founders kept poetry in the public eye; but the decline of real democracy under the Hellenistic monarchies and the development of prose as a medium for communicating much that had previously been expressed in verse meant that the public role of poetry was far more limited than it had been in the fifth and earlier centuries. Many poets, it has been argued, began to cater instead for an audience of well-read private individuals. To this rarefied urban audience the simple life of rustics and the lower classes appealed because such people were outside their own experience and, paradoxically, exotic.

These and similar arguments could be greatly elaborated, but we should perhaps be wary of explanations couched in such general terms. Individual poets and individual readers are moved by a wide variety of motives, and the search for a single 'spirit of the age' can seem overly determinist. Truly circumstantial answers to general questions of this sort are unlikely ever to be found.

## THE APPARATUS CRITICUS

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It is not feasible in an anthology of this type to deal separately with the manuscript tradition of each author. It has therefore seemed best to present the most important variants using the following abbreviations:

M	= reading of the whole manuscript tradition.
m	= reading of part of the manuscript tradition.
pap.	= reading given by a papyrus.
test.	= testimonium, reading given by a source quoting independently of the manuscript tradition.
schol. u. l.	= variant reading ( <i>uaria lectio</i> ) recorded by an ancient commentator.

For papyrus texts see pp. 91–2, 276–7, 316–17.

Manuscripts of ancient authors invariably contain errors, which have arisen in the process of copying and recopying over many generations. Since the Renaissance, textual critics have laboured to restore original readings by conjectural emendation. Except for the most elementary corrections, all such emendations adopted into the present text are attributed to the scholars who made them, and the manuscript readings are given directly afterwards (e. g. ‘ $\gamma\epsilon$  Bentley:  $\tau\epsilon$  m:  $\delta\acute{\epsilon}$  m’ means that the manuscripts have either  $\tau\epsilon$  or  $\delta\acute{\epsilon}$ , but that Bentley restored the true reading,  $\gamma\epsilon$ ). Where the choice is between readings given by various manuscripts, unadopted readings are mentioned in the app. crit. only if they might possibly be right. By the same token, a few conjectures are mentioned which, though very attractive, do not seem certain enough to be adopted into the text.



# A HELLENISTIC ANTHOLOGY

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# I

## CALLIMACHUS

REPLY TO THE TELCHINES (FR. 1)

Πολλάκι μοι Τελχῖνες ἐπιτρύζουσιν ἀιοιδῆι,  
 νήιδεῖς, οἳ Μούσης οὐκ ἐγένοντο φίλοι,  
 εἵνεκεν οὐχ ἐν αἵσιμα διηνεκές ἡ βασιλ[ήων  
 πρήξι]ας ἐν πολλαῖς ἦνυσσα χιλιάσιν  
 5 ἡ προτέρ]ους ἥρωας, ἔπος δ' ἐπὶ τυτθὸν ἐλ[ίσσω 5  
 παῖς ἄτ]ε, τῶν δ' ἐτέων ἡ δεκά[ς] οὐκ ὀλίγη.  
 φημί δέ] καὶ Τε[λ]χῖσιν ἐγὼ τόδε· "φῦλον ἀ[λιτ]ρόν,  
 μοῦνον ἐόν] τήκ[ειν] ἦπαρ ἐπιστάμενον,  
 ἡ μὲν δὴ γὰρ] ἔην [ὀλ]ιγόστιχος· ἀλλὰ καθέλκει  
 10 γρηῦν] πολὺ τὴν μακρὴν ὀμπνια Θεσμοφόρο[ς· 10  
 τοῖν δέ] δυοῖν Μίμνερμος ὅτι γλυκύς, αἰὶ κατὰ λεπτόν  
 ῥήσιες,] ἡ μεγάλη δ' οὐκ ἐδίδαξε γυνή.  
 μακρὸν ἐπὶ Θρήικας ἀπ' Αἰγύπτωιο [πέτοιο  
 αἵματ]ι Πυγμαίων ἡδομένη [γ]έρα[νος,  
 15 Μασσαγέται [κ]αὶ μακρὸν οἰστεύοιεν ἐπ' ἄνδρα 15  
 Μῆδον·] ἀη[δονίδες] δ' ὤδε μελιχρ[ό]τεραι.  
 ἔλλατε Βασκανίης ὀλοὸν γένο[ς]· αὐθι δὲ τέχνηι  
 κρίνετε,] [μ]η σχοίνωι Περσίδι τή[ν] σοφίην·  
 μῆδ' ἀπ' ἐμεῦ διφᾶ]τε μέγα φοφέουσιν ἀοιδὴν  
 20 τίκτεσθαι· βροντᾶ]ν οὐκ ἐμόν, [ἀλλὰ] Διός." 20  
 καὶ γὰρ ὅτ]ε πρ[ώ]τιστον ἐμοῖς ἐπὶ δέλτον ἔθηκα  
 γούνασι]ν, Ἀ[πό]λλων εἶπεν ὃ μοι Λύκιος·  
 "μέμνεό μοι, φίλ'] ἀοιδέ, τὸ μὲν θύος ὅττι πάχιστον  
 θρέψαι, τή]ν Μοῦσαν δ' ὠγαθὲ λεπταλέην·

I *P.Oxy.* 2079; uu. 14–21 mutilos habet *P. Oxy.* 2167; fr. 1 Pfeiffer, Harder, Massimilla 1 suppl. test. (iam Lobel) 2 Μούσης Wilamowitz (-ης): -ης pap. 3–4 suppl. Lobel, 5 init. Wilamowitz, fin. Hunt, 7 init. Hunt, fin. nos: ἀ] ιδρι Housman, ἀ]γνές Rostagni, ἀ]κανθές Pfeiffer, alii alia; possis etiam ἀ]πειρον (cl. Choerob. *Gramm. Graeci* iv 1.200.16), ἀ]νιγρόν (cf. 68) 8 init. suppl. Housman, med. Hunt, 9 init. Pfeiffer: Κώιος δὴ γὰρ] Puelma 10 suppl. Maas: δρῦν Housman: θεῦν Hollis, Matthews 11 init. suppl. Housman, fin. Rostagni 12 init. ῥήσιες Rostagni, Κώια Puelma 13 suppl. init. Pfeiffer, fin. Lobel, 14 Pfeiffer, 16 init. Pfeiffer, med. Housman, 18 Housman, 23 nos ex. gr., 24 Pfeiffer



- 25 πρὸς δέ σε] καὶ τόδ' ἄνωγα, τὰ μὴ πατέουσιν ἄμαξαι 25  
 τὰ στείβειν, ἐτέρων δ' ἵχνια μὴ καθ' ὁμά  
 δίφρον ἐλ]ᾶν μηδ' οἶμον ἀνὰ πλατύν, ἀλλὰ κελεύθους  
 ἀτρίπτο]υς, εἰ καὶ στελιγνοτέρην ἐλάσεις."  
 τῶι πιθόμη]ν' ἐνὶ τοῖς γὰρ αἰδομεν οἱ λιγύν ἤχον  
 30 τέττιγος, θ]όρυβον δ' οὐκ ἐφίλησαν ὄνων. 30  
 θηρὶ μὲν οὐατόεντι πανεῖκελον ὀγκήσαιτο  
 ἄλλος, ἐγ]ῶ δ' εἶην οὐλ[α]χὺς, ὁ περὶ δεινός,  
 ἅ πάντῃ, ἵνα γῆρας ἵνα δρόσον ἦν μὲν αἰδῶ  
 πρῶκιον ἐκ δίης ἡέρος εἶδαρ ἔδων,  
 35 αὐθι τ]ὸ δ' ἐκ]δύοιμι], τό μοι βάρος ὅσον ἔπεστι 35  
 τριγ]λῶ[χι]ν ὀλιῶν νῆσος ἐπ' Ἐγκελάδωι.  
 οὐ νέμεσις· Μοῦσαι γὰρ ὅσους ἴδον ὀθμα]τ]ι παῖδας  
 μὴ λοξῶι, πολιοῦς] οὐκ ἀπέθεντο φίλους.  
 Μουσάων δὲ καὶ ὄρνι]ς, ἐ[πεί] πτερόν οὐκέτι κινεῖν  
 40 οἶδε, πέλει φων]ῃ τ[ῇ]μος ἐνεργότατος. 40

## II

## ACONTIUS AND CYDIPPE (FR. 67 + 75)

- Αὐτὸς Ἔρως ἐδίδαξεν Ἀκόντιον, ὁππότε καλῇ  
 ἦθετο Κυδίππῃ παῖς ἐπὶ παρθενικῇ,  
 τέχνην—οὐ γὰρ ὄγ' ἔσκε πολὺκροτος—ὄφρα λέγο[ιτο  
 τοῦτο διὰ ζωῆς οὐνομα κουρίδιον.  
 5 ἦ γάρ, ἄναξ, ὁ μὲν ἦλθεν Ἰουλίδος ἡ δ' ἀπὸ Νάξου, 45  
 Κύνθιε, τὴν Δήλῳ σὴν ἐπὶ βουφονίην,  
 αἶμα τὸ μὲν γενεῆς Εὐξαντίδος, ἡ δὲ Προμηθ[ε]ῖς,  
 καλοὶ νησάων ἀστέρες ἀμφοτέροι.  
 πολλαὶ Κυδίππην ὀλίγην ἔτι μητέρες υἱοῖς

25 suppl. Hunt 26 δ' test.: om. pap. 27 suppl. Hunt, 28 Pfeiffer,  
 29 Wilamowitz, 30 Lobel, 32 Hunt 34 πρῶκιον Th. Stanley: προi- test.  
 39 suppl. init. Rostagni, med. Hunt, 40 Housman

II 41-54 = P. Oxy. 2211; fr. 67 Pfeiffer, Harder; fr. 166 Massimilla 3 suppl.  
 Lobel, 7 Harder

- 10 ἔδνησιν κεραῶν ἤτεον ἀντὶ βοῶν· 50  
 κείνης ο[ὕ]χ ἐτέρη γὰρ ἐπὶ λασιόιο γέροντος  
 Σιληνοῦ νοτὶν ἴκετο πιδυλίδα  
 ἦοι εἰδομένη μάλιον ῥέθος οὐδ' Ἀριήδης  
 ἐς χ]ορόν εὐδούσης ἀβρόν ἔθηκε πόδα . . .
- ἤδη καὶ κούρωι παρθένος εὐνάσατο, 55  
 τέθμιον ὥς ἐκέλευε προνύμφιον ὕπνον ἰαῦσαι  
 ἄρσενι τὴν τᾶλιν παιδί σὺν ἀμφιθαλεῖ.  
 Ἥρην γάρ κοτέ φασι—κύον, κύον, ἴσχεο, λαιδρέ  
 5 θυμέ, σύ γ' αἰέσῃ καὶ τά περ οὐχ ὀσίη· 60  
 ὦναο κάρτ' ἔνεκ' οὐ τι θεῆς ἴδες ἱερὰ φρικτῆς,  
 ἐξ ἂν ἐπεὶ καὶ τῶν ἥρυγες ἱστορίην.  
 ἦ πολυιδρεΐη χαλεπὸν κακόν, ὅστις ἀκαρτεῖ  
 γλώσσης· ὥς ἔτεόν παῖς ὄδε μαῦλιν ἔχει.  
 10 ἡῶιοι μὲν ἔμελλον ἐν ὕδατι θυμὸν ἀμύξειν 65  
 οἱ βόες ὀξεῖαν δερκόμενοι δορίδα·  
 δειελινὴν τὴν δ' εἴλε κακὸς χλόος, ἦλθε δὲ νοῦσος,  
 αἶγας ἐς ἀγριάδας τὴν ἀποπεμπόμεθα,  
 ψευδόμενοι δ' ἱερὴν φημίζομεν· ἦ τότε' ἀνιγρῇ  
 15 τὴν κούρην Ἀ[ιδ]εω μέχρις ἔτῃζε δόμων. 70  
 δεῦτερον ἐστόρνυντο τὰ κλισμῖα, δεῦτερον ἢ πα[τ]ρ[ος]  
 ἐπτά τεταρταίῳ μῆνας ἔκαμνε πυρί.  
 τὸ τρίτον ἐμνήσαντο γάμου κάτα, τὸ τρίτον αὐτ[ῆ]  
 Κυδίππην ὀλοὸς κρυμὸς ἐσωικίσατο.  
 20 τέτρατον οὐκέτ' ἔμεινε πατήρ [ἐς Δέλφιον ἄρας 75  
 Φοῖβον· ὁ δ' ἐννύχιον τοῦτ' ἔπος ηὔδάσατο·  
 Ἄρτεμιδος τῇ παιδί γάμον βαρὺς ὄρκος ἐνικλαῖ·  
 Λύγδαμιν οὐ γὰρ ἐμὴ τῆμος ἔκηδε κάσις  
 οὐδ' ἐν Ἀμυκλαίῳ θρύον ἔπλεκεν οὐδ' ἀπὸ θήρης

12 πιδυλίδα Pfeiffer: πηγυλίδα pap. 14 suppl. Lobel post h. u. reliqua viii  
 uu. satis mutila

55-131 = P.Oxy. 1011; fr. 75 Pfeiffer, Harder; fr. 174 Massimilla 7 ἐξανεπτεῖ  
 pap.: diuisit Housman 15 suppl. Crusius et Housman, 18 Pfeiffer 20 fin.  
 sic dispexit Hunt 24 θρύον Hunt: θριον pap.

- 25 ἔκλυζεν ποταμῷ λύματα Παρθενίῳ,  
 Δήλῳ δ' ἦν ἐπίδημος, Ἀκόντιον ὁππότε σὴ παῖς 80  
 ὤμοσεν, οὐκ ἄλλον, νυμφίον ἐξέμεναι.  
 ὦ Κήυξ, ἀλλ' ἦν με θέλης συμφράδμονα θέσθαι,  
 νῦν γε] τελευτήσεις ὄρκια θυγατέρος·  
 30 ἀργύρῳ οὐ μόλιβον γὰρ Ἀκόντιον, ἀλλὰ φαεινῷ  
 ἤλεκτρον χρυσῷ φημί σε μειξέμεναι. 85  
 Κοδρεΐδης σύ γ' ἄνωθεν ὁ πενθερός, αὐτὰρ ὁ Κεῖος  
 γαμβρός Ἀρισταίου Ζηνὸς ἀφ' ἱερέων  
 ἱκμίου οἴσι μέμ[η]λεν ἐπ' οὖρεος ἀμβώνεσσι  
 35 πρηϋνεῖν χαλεπὴν Μαῖραν ἀνερχομένην,  
 αἰτεῖσθαι τὸ δ' ἄημα παρὰ Διὸς ὧι τε θαμεινοί 90  
 πλήσσονται λινέαις ὄρυγες ἐν νεφέλαις."  
 ἦ θεός· αὐτὰρ ὁ Νάξον ἔβη πάλιν, εἶρετο δ' αὐτὴν  
 κούρην, ἥ δ' ἄν' ἐτῶς πᾶν ἐκάλυπεν ἔπος  
 40 κῆν αὖ σῶς· [ὃ τε] λοιπόν, Ἀκόντιε, σείο μετελθεῖν  
 νύμφην τῇ]ν ἰδίην ἐς Διονυσιάδα. 95  
 χῆ θεὸς εὐορκεῖτο καὶ ἥλικες αὐτίχ' ἐταίρης  
 ἦιδον ὕμναιους οὐκ ἀναβαλλομένους.  
 οὐ σε δοκέω τημοῦτος, Ἀκόντιε, νυκτὸς ἐκείνης  
 45 ἀντί κε, τῇ μίτρης ἥψαο παρθενίης,  
 οὐ σφυρὸν Ἰφίκλειον ἐπιτρέχον ἀσταχύεσσιν 100  
 οὐδ' ἂ Κελαινίτης ἐκτεάτιστο Μίδης  
 δέξασθαι, ψήφου δ' ἂν ἐμῆς ἐπιμάρτυρες εἶεν  
 οἵτινες οὐ χαλεποῦ νηίδες εἰσι θεοῦ.  
 50 ἐκ δὲ γάμου κείνοιο μέγ' οὖνομα μέλλε νέεσθαι·  
 δὴ γὰρ ἔθ' ὑμέτερον φῦλον Ἀκοντιάδαι 105  
 πουλὺ τι καὶ περίτιμον Ἰουλίδι ναιετάουσιν,  
 Κεῖε, τεὸν δ' ἡμεῖς ἴμερον ἐκλύομεν  
 τόνδε παρ' ἀρχαίου Ξενομήδεος, ὅς ποτε πᾶσαν  
 55 νῆσον ἐνὶ μνήμῃ κάτθετο μυθολόγῳ,  
 ἄρχμενος ὥς νύμφησιν ἐναίετο Κωρυκίησιν, 110  
 τὰς ἀπὸ Παρνησσοῦ λίς ἐδίωξε μέγας,  
 Ὑδροῦσσαν τῷ καὶ μιν ἐφήμισαν, ὥς τε Κυρή[νης  
 υἱὸς ἐυσσίτοις] ὤικεεν ἐν Καρύαις·

29 suppl. Pfeiffer: ῥίμφα Trypanis    30 ἀργύρῳ Legrand: -ον pap.    40 suppl.  
 Housman, 41 Barigazzi    43 ἦιδον Wilamowitz: εἶδον pap.    45 τῇ Murray: τῆς  
 pap.    50 μέλλεν ἔσεσθαι Crusius, Brinkmann    58 suppl. Störck    59 υἱὸς  
 ἐυσσίτοις Hollis post Barber (ἥρως εὐσίτοις)

- 60 ὥς τέ μιν ἐννάσσαντο τέων Ἀλαλάξιος αἰεῖ  
 Ζεὺς ἐπὶ σαλπίγγων ἱρὰ βοῇ δέχεται 115  
 Κᾶρες ὁμοῦ Λελέγεσσι, μετ' οὖνομα δ' ἄλλο βαλέσθ[αι]  
 Φοίβου καὶ Μελίης ἱνὶς ἔθηκε Κέως·  
 ἐν δ' ὕβριν θάνατόν τε κεραύνιον, ἐν δὲ γόητας  
 65 Τελχῖνας μακάρων τ' οὐκ ἀλέγοντα θεῶν  
 ἡλεὰ Δημῶνακτα γέρων ἐνεθήκατο δέλτοις 120  
 καὶ γρηῦν Μακελῶ, μητέρα Δεξιθέης,  
 ἃς μούνας, ὅτε νῆσον ἀνέτρεπον εἶνεκ' ἀλ[ι]τ[ρ]ῆς  
 ὕβριος, ἀσκηθεῖς ἔλλιπον ἀθάνατοι·  
 70 τέσσαρας ὥς τε πόληας ὁ μὲν τείχισσε Μεγακ[λ]ῆς  
 Κάρθαιαν, Χρυσοῦς δ' Εὐπ[υ]λος ἡμιθέης 125  
 εὐκρηνον πτολίεθρον Ἰουλίδος, αὐτὰρ Ἀκαῖ[ος]  
 Ποιῆσαν Χαρίτων ἱδρυμ' εὐπλοκάμων,  
 ἄστυρον Ἄφραστος δὲ Κορή[σ]ιον, εἶπε δέ, Κεῖε,  
 75 ξυγκραθέντ' αὐταῖς ὄξυν ἔρωτα σέθεν  
 πρέσβυς ἐτητυμίη μεμελημένος, ἔνθεν ὁ πα[ι]δός 130  
 μῦθος ἐς ἡμετέρην ἔδραμε Καλλιόπην.

## III

THE BATH OF PALLAS (*Hymn 5*)

- “Ὅσσαι λωτροχόοι τᾶς Παλλάδος ἔξιτε πᾶσαι,  
 ἔξιτε· τᾶν ἵππων ἄρτι φρυασσομενᾶν  
 τᾶν ἱερᾶν ἐσάκουσα, καὶ ἅ θεὸς εὐτυχος ἔρπεν·  
 σῶσθέ νυν, ᾧ ξανθαὶ σῶσθε Πελασγιάδες. 135  
 5 οὐпок' Ἀθαναία μεγάλως ἀπενίψατο πάχεις,  
 πρὶν κόνιν ἵππειαν ἐξελάσαι λαγόνων·  
 οὐδ' ὅκα δὴ λύθρῳ πεπαλαγμένα πάντα φέροισα  
 τεύχεα τῶν ἀδίκων ἦνθ' ἀπὸ γαγενέων,  
 ἀλλὰ πολὺ πρᾶτιστον ὑφ' ἄρματος αὐχένας ἵππων 140  
 10 λυσαμένα παγαῖς ἔκλυσεν ὠκεανῶ  
 ἰδρῶ καὶ ῥαθάμιγγας, ἐφοίβασεν δὲ παγέντα

62 βαλέσθαι Lobel: βαλεῖσθ[αι] pap.: καλεῖσθαι Hunt 68 suppl. Wilamowitz,  
 70 et 71 Hunt, 73 Wilamowitz 74 Κορήσιον Hunt: καρ[η].[.]ιον pap. δέ, Κεῖε  
 incerta 75 αυταις pap.: ἀνίαις Maas

- πάντα χαλινοφάγων ἄφρον' ἀπὸ στομάτων.  
 ὦ ἴτ' Ἀχαιάδες, καὶ μὴ μύρα μηδ' ἀλαβάστρως  
 (συρίγγων αἰὼ φθόγγον ὑπαξόνιον), 145
- 15 μὴ μύρα λωτροχόοι τᾷ Παλλάδι μηδ' ἀλαβάστρως  
 (οὐ γὰρ Ἀθαναία χρίματα μεικτὰ φιλεῖ)  
 οἴσετε μηδὲ κάτοπτρον· αἰεὶ καλὸν ὄμμα τὸ τήνας.  
 οὐδ' ὄκα τὰν Ἰδαί Φρυγὲς ἐδίκαζεν ἔριν,  
 οὗτ' ἐς ὀρείχαλκον μεγάλα θεὸς οὔτε Σιμοῦντος 150
- 20 ἔβλεπεν δίναν ἐς διαφανομένην·  
 οὐδ' Ἥρα· Κύπρις δὲ διαυγέα χαλκὸν ἐλοῖσα  
 πολλὰκι τὰν αὐτὰν δις μετέθηκε κόμαν.  
 ἅ δὲ δις ἐξήκοντα διαθρέξασα διαύλως,  
 οἷα παρ' Εὐρώται τοῖ Λακεδαιμόνιοι 155
- 25 ἀστέρες, ἔμπεράμωσ ἐνετρίψατο λιτὰ βαλοῖσα  
 χρίματα, τᾶς ἰδίας ἔκγονα φυταλιᾶς,  
 ὦ κῶραι, τὸ δ' ἔρευθος ἀνέδραμε, πρῶιον οἶαν  
 ἢ ρόδον ἢ σίβδας κόκκος ἔχει χροῖαν.  
 τῶι καὶ νῦν ἄρσεν τι κομίσσατε μῶνον ἔλαιον, 160
- 30 ὦι Κάστωρ, ὦι καὶ χρίεται Ἡρακλῆης·  
 οἴσετε καὶ κτένα οἱ παγχρύσειον, ὥς ἀπὸ χαίταν  
 πέξηται, λιπαρὸν σμασαμένα πλόκαμον.  
 ἔξιθ' Ἀθαναία· πάρα τοι καταθύμιος ἴλα,  
 παρθενικαὶ μεγάλων παῖδες Ἀρεστοριδᾶν 165
- 35 ὠθάνα, φέρεται δὲ καὶ ἅ Διομήδεος ἀσπίς,  
 ὥς ἔθος Ἀργείως τοῦτο παλαιότερως  
 Εὐμήδης ἐδίδαξε, τεῖν κεχαρισμένος ἱεὺς·  
 ὅς ποκα βωλευτὸν γνοὺς ἐπὶ οἱ θάνατον  
 δᾶμον ἐτοιμάζοντα φυγαῖ τεδὸν ἱρὸν ἄγαλμα 170
- 40 ὦιχετ' ἔχων, Κρεῖον δ' εἰς ὄρος ὠικίσατο,  
 Κρεῖον ὄρος· σὲ δέ, δαῖμον, ἀπορρώγεσσιν ἔθηκεν  
 ἐν πέτραις, αἷς νῦν οὖνομα Παλλατίδες.  
 ἔξιθ' Ἀθαναία περσέπτολι, χρυσεοπλήγης,  
 ἵππων καὶ σακέων ἄδομένα πατάγωι. 175

14 ὑπαξόνιον m: ὑπ' ἄξονίον Schneider 18 Ἰδαί Th. Stanley, Bentley: ἴδαν M  
 19 οὗτ' . . . οὔτε Meineke: οὐδ' . . . οὐδὲ M 25 ἐνετρίψατο Meineke: ἐτρίψατο  
 M 27 fort. πρῶκιον οἶαν Stephanus: οἶον M 29 τι Bergk: τε M  
 34 Ἀρεστοριδᾶν Valckenaer: ἄκε- M 36 Ἀργείως . . . παλαιότερως anon.: -ων . . .  
 -ον M

- 45 σάμερον, ὕδροφόροι, μὴ βάπτετε — σάμερον, Ἄργος,  
 πίνετ' ἀπὸ κρανᾶν μὴδ' ἀπὸ τῷ ποταμῷ  
 σάμερον αἱ δῶλαι τὰς κάλπιδας ἢ 'ς Φυσάδειαν  
 ἢ ἐς Ἀμυμώναν οἴσετε τὰν Δαναῶ.  
 καὶ γὰρ δὴ χρυσῷ τε καὶ ἄνθεσιν ὕδατα μείξας 180
- 50 ἤξεϊ φορβαίων Ἰναχος ἐξ ὀρέων  
 τάθῃναι τὸ λοετρὸν ἄγων καλόν. ἀλλά, Πελασγέ,  
 φράζεο μὴ οὐκ ἐθέλων τὰν βασίλειαν ἴδης.  
 ὅς κεν ἴδῃ γυμνὰν τὰν Παλλάδα τὰν πολιοῦχον,  
 τῶργος ἐσοφεῖται τοῦτο πανυστάτιον. 185
- 55 πότνι' Ἀθαναία, σὺ μὲν ἔξιθι· μέστα δ' ἐγὼ τι  
 ταῖσδ' ἐρέω· μῦθος δ' οὐκ ἐμός, ἀλλ' ἐτέρων.  
 παῖδες, Ἀθαναία νύμφαν μίαν ἔν ποκα Θήβαις  
 πολὺ τι καὶ πέρι δὴ φίλατο τὰν ἐταρᾶν,  
 μήτέρα Τειρεσίαο, καὶ οὐποκα χωρὶς ἔγεντο· 190
- 60 — ∞ — ∞ — ∞ ἢ εἰς Ἀλῖαρτον ἐλαῦνοι  
 ἵππως, Βοιωτῶν ἔργα διερχομένα,  
 ἢ 'πὶ Κορωνείας, ἵνα οἱ τεθυωμένον ἄλσος  
 καὶ βωμοὶ ποταμῷ κείντ' ἐπὶ Κουραλίῳ, 195
- 65 πολλάκις ἂ δαίμων νιν ἐὼ ἐπεβάσατο δίφρῳ,  
 οὐδ' ὄαροι νυμφᾶν οὐδὲ χοροστασίαι  
 ἀδείαι τελέθεσκον, ὅκ' οὐχ ἄγεῖτο Χαρικλῶ·  
 ἀλλ' ἔτι καὶ τήναν δάκρυα πόλλ' ἔμενε,  
 καίπερ Ἀθαναίαι καταθύμιον ἔσσαν ἐταίραν. 200
- 70 δὴ ποκα γὰρ πέπλων λυσαμένα περόνας  
 ἵππων ἐπὶ κράναι Ἑλικωνίδι καλὰ ῥεοῖσαι  
 λῶντο· μεσαμβρινὰ δ' εἶχ' ὄρος ἄσυχία.  
 ἀμφότεραι λῶντο, μεσαμβριναὶ δ' ἔσαν ὥραι,  
 πολλὰ δ' ἄσυχία τήνο κατεῖχεν ὄρος. 205
- 75 Τειρεσίας δ' ἔτι μῶνος ἀμᾶι κυσὶν ἄρτι γένεια  
 περκάζων ἱερὸν χῶρον ἀνεστρέφετο·  
 διψάσας δ' ἄφατόν τι ποτὶ ῥόον ἤλυθε κράνας,  
 σχέτλιος· οὐκ ἐθέλων δ' εἶδε τὰ μὴ θεμιτά.  
 τὸν δὲ χολωσαμένα περ ὁμῶς προσέφασεν Ἀθάναν· 210

46 τῷ ποταμῷ anon.: τῶν -ων M 50 φορβαίων suspectum 55 μέστα Pfeiffer:  
 μέσφα M 61 lac. ind. Wilamowitz: ἢ 'πὶ Κορωνείας (e u. 63) M

- 80 "τίς σε, τὸν ὀφθαλμῶς οὐκέτ' ἀποισόμενον,  
ὦ Εὐηρείδα, χαλεπὰν ὁδὸν ἀγαγε δαίμων;"  
ἀ μὲν ἔφα, παιδὸς δ' ὄμματα νύξ ἔλαβεν.  
ἐστάκη δ' ἄφθογγος, ἐκόλλασαν γὰρ ἀνῖαι  
γώνατα καὶ φωνὰν ἔσχεν ἀμαχανία. 215
- 85 ἀ νύμφα δ' ἐβόασε· "τί μοι τὸν κῶρον ἔρεξας  
πότνια; τοιαῦται, δαίμονες, ἐστὲ φίλαι;  
ὄμματά μοι τῷ παιδὸς ἀφείλεο. τέκνον ἄλαστε,  
εἶδες Ἀθαναίης στήθεα καὶ λαγόνας,  
ἀλλ' οὐκ ἀέλιον πάλιν ὄψαι. ὦ ἐμὲ δειλάν, 220
- 90 ὦ ὄρος, ὦ Ἑλικῶν οὐκέτι μοι παριτέ,  
ἧ μεγάλ' ἀντ' ὀλίγων ἐπράξας· δόρκας ὀλέσσας  
καὶ πρόκας οὐ πολλὰς φάεα παιδὸς ἔχεις."  
ἀ μὲν ἄμ' ἀμφοτέραισι φίλον περὶ παῖδα λαβοῖσα  
μάτηρ μὲν γοερᾶν οἶτον ἀηδονίδων 225
- 95 ἄγε βαρὺ κλαίοισα, θεὰ δ' ἐλέησεν ἐταίραν.  
καὶ νιν Ἀθαναία πρὸς τόδ' ἔλεξεν ἔπος·  
"δῖα γύναι, μετὰ πάντα βαλεῦ πάλιν ὅσσα δι' ὀργάν  
εἶπας· ἐγὼ δ' οὐ τοι τέκνον ἔθηκ' ἀλαόν.  
οὐ γὰρ Ἀθαναίαι γλυκερὸν πέλει ὄμματα παίδων 230
- 100 ἀρπάζειν· Κρόνιοι δ' ὥδε λέγοντι νόμοι·  
ὅς κέ τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἔλῃται,  
ἀθρήσῃ, μισθῷ τοῦτον ἰδεῖν μεγάλῳ.  
δῖα γύναι, τὸ μὲν οὐ παλινάγρετον αὖθι γένοιτο  
ἔργον, ἐπεὶ Μοιρᾶν ὥδ' ἐπένησε λῖνα, 235
- 105 ἀνίκα τὸ πρᾶτόν νιν ἐγείναο· νῦν δὲ κομίζεω,  
ὦ Εὐηρείδα, τέλθος ὀφειλόμενον.  
πόσσα μὲν Ἄκαδηϊς ἐς ὕστερον ἔμπυρα καυσεῖ,  
πόσσα δ' Ἀρισταῖος, τὸν μόνον εὐχόμενοι  
παῖδα, τὸν ἀβατὰν Ἀκταίονα, τυφλὸν ἰδέσθαι. 240
- 110 καὶ τῆνος μεγάλας σύνδρομος Ἀρτέμιδος  
ἔσσεται· ἀλλ' οὐκ αὐτὸν ὃ τε δρόμος αἶ τ' ἐν ὄρεσσι  
ῥυσεῦνται ξυναὶ τᾶμος ἐκαβολίαι,  
ὀππόκα κ' οὐκ ἐθέλων περ ἴδῃ χαρίεντα λοετρά  
δαίμονος· ἀλλ' αὐταὶ τὸν πρὶν ἄνακτα κύνες 245

82 ἔλαβεν anon.: ἔβαλεν M 83 ἐστάκη Buttman: ἐστάθη M 93 ἄμ' suppl.  
Schneider: ἀ μὲν ἀμφ· M: ἄγε μὲν . . . ἀ μάτηρ (μὲν' delete) Wilamowitz 104 ἐπένησε  
Bentley: ἐπένευσε M 113 ὀππόκα Wilamowitz: ὀππόταν M κ' οὐκ Bulloch:  
οὐκ M: κούκ (= καὶ οὐκ) Wilamowitz

- 115 τούτάκι δειπνησεῦντι· τὰ δ' υἱέος ὁστέα μάτηρ  
λεξεῖται δρυμῶς πάντας ἐπερχομένα·  
ὀλβίσταν δ' ἑρέει σε καὶ εὐαίωνα γενέσθαι  
ἐξ ὀρέων ἀλαόν παῖδ' ὑποδεξαμένην.  
ὦ ἑτάρα, τῷ μὴ τι μινύρεο· τῷδε γὰρ ἄλλα 250  
120 τεῦ χάριν ἐξ ἑμέθεν πολλὰ μενεῦντι γέρα,  
μάντιν ἐπεὶ θησῶ νιν ᾠοίδιμον ἔσσομένοισιν,  
ἧ μέγα τῶν ἄλλων δὴ τι περισσότερον.  
γνωσεῖται δ' ὄρνιχας, ὅς αἴσιος οἷ τε πέτονται  
ἄλιθα καὶ ποίων οὐκ ἀγαθαὶ πτέρυγες. 255  
125 πολλὰ δὲ Βοιωτοῖσι θεοπρόπα, πολλὰ δὲ Κάδμωι  
χρησεῖ, καὶ μεγάλοις ὕστερα Λαβδακίδαις.  
δωσῶ καὶ μέγα βάκτρον, ὃ οἱ πόδας ἐς δέον ἄξει,  
δωσῶ καὶ βιότῳ τέρμα πολυχρόνιον,  
καὶ μόνος, εὖτε θάνηι, πεπνυμένος ἐν νεκύεσσι 260  
130 φοιτασεῖ, μεγάλῳ τίμιος Ἀγεσίλαι."  
ὦς φαμένα κατένευσε· τὸ δ' ἔντελές, ὦι κ' ἐπινεύσῃ  
Παλλάς, ἐπεὶ μῶναι Ζεὺς τόγε θυγατέρων  
δῶκεν Ἀθαναίαι πατρῷα πάντα φέρεσθαι.  
λωτροχόοι, μάτηρ δ' οὕτις ἔτικτε θεάν, 265  
135 ἀλλὰ Διὸς κορυφά. κορυφὰ Διὸς οὐκ ἐπινεύει  
ψεύδεα — ∞ — — ∞αι θυγάτηρ.  
  
ἔρχετ' Ἀθαναία νῦν ἀτρεκές· ἀλλὰ δέχεσθε  
τὰν θεόν, ὦ κῶραι, τῶργον ὅσαις μέλειται,  
σύν τ' εὐαγορίαι σύν τ' εὐγμασι σύν τ' ὀλολυγαῖς. 270  
140 χαῖρε, θεά, κάδευ δ' Ἄργεος Ἰναχίῳ.  
χαῖρε καὶ ἐξελαίοισα, καὶ ἐς πάλιν αὖτις ἐλάσσαις  
ἵππως, καὶ Δαναῶν κλᾶρον ἅπαντα σάω.

## IV

HYMN TO ZEUS (*Hymn 1*)

- Ζηγὸς ἔοι τί κεν ἄλλο παρὰ σπονδησίην αἰίδειν  
 λῶιον ἢ θεὸν αὐτόν, αἶι μέγαν, αἶεν ἄνακτα, 275
- 138 τῶργον Boissonade: τῶργος M



- Πηλαγόνων ἐλατῆρα, δικασπόλον Οὐρανίδησι:  
 πῶς καί νιν, Δικταῖον ἀείσομεν ἢ Λυκαῖον;  
 5 ἐν δοιῇ μάλα θυμός, ἐπεὶ γένος ἀμφήριστον.  
 Ζεῦ, σέ μὲν Ἰδαίοισιν ἐν οὐρεσί φασι γενέσθαι,  
 Ζεῦ, σέ δ' ἐν Ἀρκαδίῃ· πότεροι, πάτερ, ἐψεύσαντο; 280  
 "Κρήτες αἰεὶ ψεῦσται"· καὶ γὰρ τάφον, ὦ ἄνα, σείο  
 Κρήτες ἔτεκτάναντο· σὺ δ' οὐ θάνες, ἔσσι γὰρ αἰεὶ.  
 10 ἐν δέ σε Παρρασίῃ· Ῥεῖη τέκεν, ἥχι μάλιστα  
 ἔσκεν ὄρος θάμνοισι περισκεπές· ἔνθεν ὁ χῶρος  
 ἱερός, οὐδέ τί μιν κεχρημένον Εἰλειθυίης 285  
 ἐρπετὸν οὐδὲ γυνὴ ἐπιμίσγεται, ἀλλὰ ἐ Ῥεῖης  
 ὠγύγιον καλέουσι λεχώιον Ἀπιδανῆς.  
 15 ἔνθα σ' ἐπεὶ μήτηρ μεγάλων ἀπεθήκατο κόλπων,  
 αὐτίκα δίζητο ῥόον ὕδατος, ὧι κε τόκοιο  
 λύματα χυτλώσαιτο, τεὸν δ' ἐνὶ χρώτα λοέσσαι. 290  
 Λάδων ἀλλ' οὐπὼ μέγας ἔρρεεν οὐδ' Ἐρύμανθος,  
 λευκότατος ποταμῶν, ἔτι δ' ἄβροχος ἦεν ἅπασα  
 20 Ἀζηνίς· μέλλεν δὲ μάλ' εὐυδρος καλέεσθαι  
 αὐτίς· ἐπεὶ τημόσδε, Ῥεῖη ὅτε λύσατο μίτρην,  
 ἧ πολλὰς ἐφύπερθε σαρωνίδας ὑγρὸς Ἰάων 295  
 ἦειρεν, πολλὰς δὲ Μέλας ὠκχησεν ἀμάξας,  
 πολλὰ δὲ Καρνίωνος ἄνω διεροῦ περ ἐόντος  
 25 ἱλυοὺς ἐβάλοντο κινώπετα, νίσσετο δ' ἀνήρ  
 πεζὸς ὑπὲρ Κραῖθιν τε πολύστιόν τε Μετώπην  
 διψαλέος· τὸ δὲ πολλὸν ὕδωρ ὑπὸ ποσσὶν ἔκειτο. 300  
 καὶ ῥ' ὑπ' ἀμηχανίης σχομένη φάτο πότνια Ῥεῖη·  
 "Γαῖα φίλη, τέκε καὶ σύ· τεαὶ δ' ὠδῖνες ἐλαφραί."  
 30 εἶπε καὶ ἀντανύσασα θεὴ μέγαν ὑψόθι πῆχυν  
 πληῆξεν ὄρος σκῆπτρῳ· τὸ δὲ οἱ δίχα πουλυὶ διέστη,  
 ἐκ δ' ἔχεεν μέγα χεῦμα· τόθι χροά φαιδρύνασα, 305  
 ὦνα, τεὸν σπεῖρωσε, Νέδῃ δέ σε δῶκε κομίζειν  
 κευθμόν ἔσω Κρηταῖον, ἵνα κρύφα παιδεύοιο,  
 35 πρεσβυτάτῃ Νυμφέων, αἷ μιν τότε μαιώσαντο,  
 πρωτίστη γενεὴ μετὰ γε Στύγα τε Φιλύρην τε.  
 οὐδ' ἀλίην ἀπέτεισε θεὴ χάριν, ἀλλὰ τὸ χεῦμα 310

IV 3 Πηλαγόνων test.: πηλο- M 24 Καρνίωνος Arnaldus: καρίωνος M  
 33 κομίσσαι m 36 πρωτίστη γενεή Schneider: -ηι-ηι M γε Blomfield: τε M

- κείνο Νέδην ὀνόμηνε· τὸ μὲν ποθὶ πολὺ κατ' αὐτό  
 Καυκῶνων πτολίεθρον, ὃ Λέπρειον πεφάτισται,  
 40 συμφέρεται Νηρῇ, παλαιότατον δέ μιν ὕδωρ  
 υἱῶνοί πίνουσι Λυκαονίης ἄρκτοιο.  
 εὖτε Θενὰς ἀπέλειπεν ἐπὶ Κνωσοῖο φέρουσα, 315  
 Ζεῦ πάτερ, ἡ Νύμφη σε (Θεναὶ δ' ἔσαν ἐγγυῖθι Κνωσοῦ),  
 τουτάκι τοι πέσε, δαῖμον, ἅπ' ὀμφαλός· ἔνθεν ἐκείνο  
 45 Ὀμφάλιον μετέπειτα πέδον καλέουσι Κύδωνες.  
 Ζεῦ, σὲ δὲ Κυρβάντων ἐτάραι προσεπηχύναντο  
 Δικταῖαι Μελῖαι, σὲ δ' ἐκοίμισεν Ἀδρήστεια 320  
 λίκνῳ ἐνὶ χρυσέῳ, σὺ δ' ἐθήσαιο πίονα μαζόν  
 αἰγὸς Ἀμαλθείης, ἐπὶ δὲ γλυκὺ κηρίον ἔβρω.  
 50 γέντο γὰρ ἑξαπιναῖα Πανακρίδος ἔργα μελίσσης  
 Ἰδαίοις ἐν ὄρεσσι, τὰ τε κλείουσι Πάνακρα.  
 οὐλα δὲ Κούρητές σε περὶ πρύλιν ὠρχήσαντο 325  
 τεύχεα πεπληγόντες, ἵνα Κρόνος οὔασιν ἡχὴν  
 ἀσπίδος εἰσαῖοι καὶ μὴ σεο κουρίζοντος.  
 55 καλὰ μὲν ἤξευ, καλὰ δ' ἔτραφες, οὐράνιε Ζεῦ,  
 ὄξυ δ' ἀνήβησας, ταχινοὶ δέ τοι ἤλθον Ἰουλοι.  
 ἀλλ' ἔτι παιδὸνός ἐὼν ἐφράσσαιο πάντα τέλεια· 330  
 τῷ τοι καὶ γνωτοὶ προτερηγενέες περ ἔόντες  
 οὐρανὸν οὐκ ἐμέγηραν ἔχειν ἐπιδαίσιον οἶκον.  
 60 δηναῖοι δ' οὐ πάμπαν ἀληθέες ἦσαν ἀοιδοί·  
 φάντο πάλον Κρονίδησι διάτριχα δώματα νεῖμαι·  
 τίς δέ κ' ἐπ' Οὐλύμπῳ τε καὶ Ἄιδι κλῆρον ἐρύσσαι, 335  
 ὃς μάλα μὴ νενίηλος; ἐπ' ἰσαίῃ γὰρ ἔοικε  
 πήλασθαι· τὰ δὲ τόσσον ὅσον διὰ πλεῖστον ἔχουσι.  
 65 ψευδοίμην, αἰόντος ἅ κεν πεπίθοιεν ἀκουήν.  
 οὐ σε θεῶν ἐσσήνα πάλοι θέσαν, ἔργα δὲ χειρῶν,  
 σὴ τε βίη τό τε κάρτος, ὃ καὶ πέλας εἴσαο δίφρου. 340  
 θήκαο δ' οἰωνῶν μέγ' ὑπείροχον ἀγγελιώτην  
 σῶν τεράων· ἅ τ' ἐμοῖσι φίλοις ἐνδέξια φαίνους.  
 70 εἴλεο δ' αἰζήων ὃ τι φέρτατον· οὐ σύ γε νηῶν  
 ἐμπεράμους, οὐκ ἄνδρα σακέσπαλον, οὐ μὲν ἀοιδόν·  
 ἀλλὰ τὰ μὲν μακάρεσσιν ὀλίζοσιν αὖθι παρῆκας 345  
 ἄλλα μέλιν ἐτέροισι, σὺ δ' ἐξέλεο πτολιάρχους  
 αὐτούς, ὧν ὑπὸ χεῖρα γεωμόρος, ὧν ἴδρις αἰχμῆς,

- 75 ὦν ἐρέτης, ὦν πάντα· τί δ' οὐ κρατέοντος ὑπ' ἰσχύν;  
αὐτίκα χαλκῆς μὲν ὑδεῖομεν Ἡφαίστοιο,  
τευχηστάς δ' Ἄρηος, ἐπακτῆρας δὲ Χιτώνης 350  
Ἀρτέμιδος, Φοίβου δὲ λύρης εὖ εἰδότας οἴμους·  
"ἐκ δὲ Διὸς βασιλῆς", ἐπεὶ Διὸς οὐδὲν ἀνάκτων  
80 θεϊότερον· τῷ καὶ σφε τεὴν ἐκρίναο λάξιν.  
δῶκας δὲ πτολίεθρα φυλασσέμεν, ἵζο δ' αὐτός  
ἄκρηισ' ἐν πολίεσσιν, ἐπόπιος οἳ τε δίκησι 355  
λαὸν ὑπὸ σκολιῆισ' οἳ τ' ἔμπαλιν ἰθύνουσιν·  
ἐν δὲ ῥυτφενίην ἔβαλές σφισιν, ἐν δ' ἄλις ὄλβον·  
85 πᾶσι μὲν, οὐ μάλα δ' ἴσον. ἔοικε δὲ τεκμῆρασθαι  
ἡμετέρῳι μεδέοντι· περιπρὸ γὰρ εὐρὺ βέβηκεν.  
ἐσπέριος κεῖνός γε τελεῖ τά κεν ἦρι νοήσῃ· 360  
ἐσπέριος τὰ μέγιστα, τὰ μείονα δ', εὖτε νοήσῃ.  
οἱ δὲ τὰ μὲν πλειῶνι, τὰ δ' οὐχ ἐνί, τῶν δ' ἀπὸ πάμπαν  
90 αὐτὸς ἄνην ἐκόλουσας, ἐνέκλασσας δὲ μενοινῇν.  
χαῖρε μέγα, Κρονίδη πανυπέρτατε, δῶτορ ἑάων,  
δῶτορ ἀπτημονίης. τεὰ δ' ἔργματα τίς κεν αἰείδοι; 365  
οὐ γένετ', οὐκ ἔσται· τίς κεν Διὸς ἔργματ' αἰείσει;  
χαῖρε, πάτερ, χαῖρ' αὖθι· δίδου δ' ἀρετὴν τ' ἀφένος τε.  
95 οὗτ' ἀρετῆς ἄτερ ὄλβος ἐπίσταται ἄνδρας ἀέξειν  
οὗτ' ἀρετὴ ἀφένιοιο· δίδου δ' ἀρετὴν τε καὶ ὄλβον.

## V

## CLEANTHES

## HYMN TO ZEUS

- Κύδιστ' ἀθανάτων, πολυώνυμε, παγκρατὲς αἰεῖ, 370  
Ζεῦ φύσεως ἀρχηγέ, νόμου μέτα πάντα κυβερνῶν,  
χαῖρε· σὲ γὰρ πάντεσσι θέμις θνητοῖσι προσστυδᾶν.  
ἐκ σοῦ γὰρ γενόμεσθα, θεοῦ μίμημα λαχόντες

79 Διὸς<sup>2</sup> suspectum 80 σφε pap., conl. Bentley: σφι M 87 ἦρι anon., Dawes:  
ἦοι M νοήσῃ Lascaris: -σει M 93 αἰείσοι m

V Stob. 1.2, I 25 Wachsmuth 3 πάντεσσι Scaliger: πᾶσι M 4 γενόμεσθα  
Meineke: γένος ἐσμέν M θεοῦ Pearson: ἡχου M: σέθεν Zuntz: λόγου Meineke: (γ.  
ἐσμέν) ὄλου Bergk, Bernays

- 5    μοῦνοι, ὅσα ζῶει τε καὶ ἔρπει θνήτ' ἐπὶ γαῖαν·  
       τῷ σε καθυμνήσω, καὶ σὸν κράτος αἰὲν αἰέσω. 375
- σοὶ δὴ πᾶς ὁδε κόσμος ἐλίσσόμενος περὶ γαῖαν  
       πείθεται ἢ κεν ἄγης, καὶ ἐκὼν ὑπὸ σείῳ κρατεῖται·  
       τοῖον ἔχεις ὑποεργὸν ἀνικῆτοῖς ἐνὶ χερσίν
- 10   ἀμφήκη πυρόντα αἰεζῶντα κεραυνόν·  
       τοῦ γὰρ ὑπὸ πληγῇ φύσεως πάντ' ἔργα <τελεῖται>· 380  
       τῷ σὺ κατευθύνεις κοινὸν λόγον, ὃς διὰ πάντων  
       φοιτᾷ μιγνύμενος μεγάλοις μικροῖς τε φάεσσι
- ἥώς τόσσος γεγαῶς ὕπατος βασιλεὺς διὰ παντός.
- 15   οὐδέ τι γίγνεται ἔργον ἐπὶ χθονὶ σοῦ δίχᾳ, δαῖμον,  
       οὔτε κατ' αἰθέριον θεῖον πόλον, οὔτ' ἐνὶ πόντῳ, 385  
       πλὴν ὅποσα ῥέζουσι κακοὶ σφετέραισιν ἀνοίαις.  
       ἀλλὰ σὺ καὶ τὰ περισσὰ ἐπίστασαι ἄρτια θεῖναι,  
       καὶ κοσμεῖν τᾶκοσμα, τὰ δ' οὐ φίλα σοὶ φίλα ἐστίν.
- 20   ὦδε γὰρ εἷς ἐν πάντα συνήρμοκας ἐσθλὰ κακοῖσιν,  
       ὥσθ' ἓνα γίγνεσθαι πάντων λόγον αἰὲν ἔοντα, 390  
       ὃν φεύγοντες ἑῷσιν ὅσοι θνητῶν κακοὶ εἰσι,  
       δύσμοροι, οἳ τ' ἀγαθῶν μὲν αἰεὶ κτῆσιν ποθέοντες  
       οὔτ' ἐσορῶσι θεοῦ κοινὸν νόμον οὔτε κλύουσιν,
- 25   ὥι κεν πειθόμενοι σὺν νῶι βίον ἐσθλὸν ἔχοιεν·  
       αὐτοὶ δ' αὖθ' ὁρμῶσιν ἄνευ νόου ἄλλος ἐπ' ἄλλο, 395  
       οἱ μὲν ὑπὲρ δόξης σπουδὴν δυσέριστον ἔχοντες,  
       οἱ δ' ἐπὶ κερδοσύνας τετραμμένοι οὐδενὶ κόσμῳ,  
       ἄλλοι δ' εἰς ἄνεσιν καὶ σώματος ἡδέα ἔργα·
- 30   <ἀλλὰ κακῶν ἐπέκυρσαν>, ἐπ' ἄλλοτε δ' ἄλλα φέρονται,  
       σπεύδοντες μάλα πάμπαν ἐναντία τῶνδε γενέσθαι. 400  
       ἀλλὰ Ζεῦ πάνδωρε κελαινεφὲς ἀρχικέραυνε,  
       ἀνθρώπους ῥύοιο ἀπειροσύνης ἀπὸ λυγρῆς·  
       τὴν σὺ, πάτερ, σκέδασον ψυχῆς ἄπο, δὸς δὲ κυρῆσαι

6 αἰέσω Ursinus: αἰδῶ M   7 δὴ Scaliger: δέ M   8 σείῳ Stephanus: σοῖο M   9  
 ἐνὶ Brunck: ὑπὸ M   11 πληγῇ Wilamowitz: -ῆις M   fin. suppl. von Arnim: lac.  
 in M: <νέμονται> suppl. Sier   12 τῷ nos: ὦι M   κοινὸν λόγον Ursinus: λ. κ. M  
 13 μεγάλοις μικροῖς τε Brunck: μεγάλων μικροῖσι M   14 u. ad init. (et fort. ad  
 fin.) corruptus   16 ἐνὶ Brunck: ἐπὶ M   19 τὰ δ' nos: καὶ M   21 λόγον  
 Ursinus: -ων M   25 ὦι Ursinus: οἳ M   26 νόου Wilamowitz: κακοῦ M   ἄλλο  
 Sauppe: ἄλλα M   30 suppl. Dawe post von Arnim (ἀλλὰ κακοῖς ἐπ.)   φέρονται  
 Meineke: -οντες M   32 ἀρχικέραυνε Meineke   34 τὴν nos: ἦν M

- 35 γνώμης, ἥι πίσυνος σὺ δίκης μέτα πάντα κυβερνᾷς,  
 ὄφρ' ἂν τιμηθέντες ἀμειβώμεσθᾶ σε τιμῇ, 405  
 ὕμνουντες τὰ σὰ ἔργα διηνεκές, ὥς ἐπέοικε  
 θνητὸν ἔοντ', ἐπεὶ οὔτε βροτοῖς γέρας ἄλλο τι μεῖζον  
 οὔτε θεοῖς, ἥ κοινὸν αἰεὶ νόμον ἐν δίκῃ ὕμνεῖν.

## VI ARATUS

### INVOCATION TO ZEUS (*Phaenomena* 1-18)

- Ἐκ Διὸς ἀρχώμεσθα, τὸν οὐδέποτε ἄνδρες ἔωμεν  
 ἄρρητον· μεστὰ δὲ Διὸς πᾶσαι μὲν ἀγυαί, 410  
 πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστή δὲ θάλασσα  
 καὶ λιμένες· πάντῃ δὲ Διὸς κεχρήμεθα πάντες.  
 5 τοῦ γὰρ καὶ γένος εἰμέν' ὁ δ' ἥπιος ἀνθρώποισι  
 δεξιὰ σημαίνει, λαοὺς δ' ἐπὶ ἔργον ἐγείρει  
 μιμνήσκων βιότοιο, λέγει δ' ὅτε βῶλος ἀρίστη 415  
 βουσί τε καὶ μακέλισι, λέγει δ' ὅτε δεξιά ὥραι  
 καὶ φυτὰ γυρῶσαι καὶ σπέρματα πάντα βαλέσθαι.  
 10 αὐτὸς γὰρ τὰ γε σήματ' ἐν οὐρανῷ ἐστήριξεν  
 ἄστρα διακρίνας, ἐσκέψατο δ' εἰς ἐνιαυτὸν  
 ἀστέρας οἳ κε μάλιστα τετυγμένα σημαίνουσιν 420  
 ἀνδράσιν ὥράων, ὄφρ' ἔμπεδα πάντα φύωνται.  
 τῷ μιν αἰεὶ πρῶτόν τε καὶ ὕστατον ἰλάσκονται.  
 15 χαῖρε, πάτερ, μέγα θαῦμα, μέγ' ἀνθρώποισιν ὄνειρα,  
 αὐτὸς καὶ προτέρη γενεῇ. χαίροιτε δὲ Μοῦσαι  
 μειλίχια μάλα πᾶσαι· ἐμοί γε μὲν ἀστέρας εἵπεῖν 425  
 ἥι θέμις εὐχομένῳ τεκμήρατε πᾶσαν αἰοδὴν.

## VII

### JUSTICE LEAVES THE EARTH (*Phaenomena* 96-136)

Ἀμφοτέροισι δὲ ποσσὶν ὑπο σκέπτοιο Βοώτew  
 Παρθένον, ἥ ῥ' ἐν χειρὶ φέρει Στάχυν αἰγλήντα.

35 ἥ Ursinus: ἥ M      38 οὔτε Scaliger(?), Cudworth: οὔτοι M      ἄλλο τι Brunck:  
 ἄλλοτε M

VII      96 ὑπο σκέπτοιο Maass: ὑποσκέπτοιο M

- εἴτ' οὖν Ἀστραίου κείνη γένος, ὃν ῥά τέ φασιν  
 ἄστρων ἀρχαῖον πατέρ' ἔμμεναι, εἴτε τευ ἄλλου, 430  
 100 εὐκκληος φορέοιτο. λόγος γε μὲν ἐντρέχει ἄλλος  
 ἀνθρώποις, ὥς δῆθεν ἐπιχθονίη πάρος ἦεν,  
 ἦρχετο δ' ἀνθρώπων κατεναντίη, οὐδέ ποτ' ἀνδρῶν  
 οὐδέ ποτ' ἀρχαίων ἠγήνατο φῦλα γυναικῶν,  
 ἀλλ' ἀναμιξ ἐκάθητο καὶ ἀθανάτη περ ἐοῦσα. 435  
 105 καὶ ἐ Δίκην καλέεσκον· ἀγειρομένη δὲ γέροντας  
 ἡέ που εἰν ἀγορῇ ἢ εὐρυχόρῳ ἐν ἀγυίῃ,  
 δημοτέρας ἦειδεν ἐπισπέρχουσα θέμιστας.  
 οὐπω λευγαλέου τότε νείκεος ἠπίσταντο,  
 οὐδὲ διακρίσιος περιμεμφέος, οὐδὲ κυδοιμοῦ· 440  
 110 αὐτῶς δ' ἔζων· χαλεπή δ' ἀπέκειτο θάλασσα,  
 καὶ βίον οὐπω νῆες ἀπόπροθεν ἠγίνεσκον,  
 ἀλλὰ βόες καὶ ἄροτρα καὶ αὐτὴ πότνια λαῶν  
 μυρία πάντα παρείχε Δίκη, δώτεραι δικαίων.  
 τόφρ' ἦν, ὄφρ' ἔτι γαῖα γένος χρύσειον ἔφερβεν· 445  
 115 ἀργυρέω δ' ὀλίγη τε καὶ οὐκέτι πάμπαν ἑτοίμη  
 ὠμίλει, ποθέουσα παλαιῶν ἦθεα λαῶν.  
 ἀλλ' ἔμπης ἔτι κείνο κατ' ἀργύρεον γένος ἦεν·  
 ἦρχετο δ' ἐξ ὀρέων ὑποδείελος ἡχηέντων  
 μουνάξ, οὐδέ τωι ἐπεμίσγετο μειλιχίοισιν· 450  
 120 ἀλλ' ὁπότε ἀνθρώπων μεγάλας πλήσαιτο κολῶνας,  
 ἠπείλει δὴ ἔπειτα καθαπτομένη κακότητος,  
 οὐδ' ἔτ' ἔφη εἰσωπὸς ἐλεύσεσθαι καλέουσιν.  
 "οἷν χρύσειοι πατέρες γενεὴν ἐλίποντο  
 χειροτέρεην· ὑμεῖς δὲ κακώτερα τεξείεσθε. 455  
 125 καὶ δὴ που πόλεμοι, καὶ δὴ καὶ ἀνάρσιον αἷμα  
 ἔσσεται ἀνθρώποισι, κακὸν δ' ἐπικείμεται ἄλγος".  
 ὥς εἰποῦς ὀρέων ἐπεμαίετο, τοὺς δ' ἄρα λαοὺς  
 εἰς αὐτὴν ἔτι πάντας ἐλίμπανε παπταίνοντας.  
 ἀλλ' ὅτε δὴ κἀκεῖνοι ἐτέθνασαν, οἱ δ' ἐγένοντο, 460  
 130 χαλκείη γενεή, προτέρων ὀλωώτεροι ἄνδρες,  
 οἱ πρῶτοι κακοεργὸν ἐχαλκεύσαντο μάχαιραν  
 εἰνοδίην, πρῶτοι δὲ βοῶν ἐπάσαντ' ἄροτῆρων,  
 καὶ τότε μισήσασα Δίκη κείνων γένος ἀνδρῶν  
 ἔπταθ' ὑπουρανίη, ταύτην δ' ἄρα νάσασα χώρην, 465

- 135 ἦχί περ ἐννυχίη ἔτι φαίνεται ἀνθρώποισι  
Παρθένος, ἐγγύς ἐοῦσα πολυσκέπτοιο Βοώτew.

## VIII NICANDER

THE DIPSAS-SNAKE (*Theriaca* 334–58)

- Ναὶ μὴν διψάδος εἶδος ὁμώσεται αἰὲν ἐχίδνηι  
335 παυροτέρηι, θανάτου δὲ θωώτερος ἴζεται αἴσα  
οἷσιν ἐνισκίμψηι βλοσυρὸν δάκος· ἦτοι ἄραϊή 470  
αἰὲν ὑποζοφόεσσα μελαίνεται ἀκρόθεν οὐρή·  
δάχματι δ' ἐμφλέγεται κραδίη πρόπαν, ἀμφὶ δὲ καύσῳ  
χεῖλε' ὑπ' ἀζαλέης αὐαίνεται ἄβροχα δίψης·  
340 αὐτὰρ ὄγ', ἥυτε ταῦρος ὑπὲρ ποταμοῖο νενευκώς,  
χανδὸν ἀμέτρητον δέχεται ποτὸν εἰσόκε νηδύς 475  
ὀμφαλὸν ἐκρήξειε, χέοι δ' ὑπεραχθέα φόρτον.  
ὠγύγιος δ' ἄρα μῦθος ἐν αἰζηοῖσι φορεῖται,  
ὥς, ὅπῳτ' οὐρανὸν ἔσχε Κρόνου πρεσβίστατον αἶμα,  
345 **Ν**ειμάμενος κασίεσσιν ἐκάς περικυδέας ἀρχάς  
Ἰδμοσύνηι νεότητα γέρας πόρεν ἡμερίοισι 480  
**Κ**υδαίνων· δὴ γάρ ῥα πυρὸς ληϊστορ' ἐνιπτον.  
**Α**φρονες, οὐ μὲν τῆς γε κακοφραδίησ' ἀπόνηντο·  
**Ν**ωθεῖ γὰρ κάμνοντες ἀμορβεύοντο λεπάργωι  
350 **Δ**ῶρα· πολὺσκαρθμος δὲ κεκαυμένος αὐχένα δίψηι  
**Ρ**ώετο, γωλειοῖσι δ' ἰδὼν ὀλκήρεα θῆρα 485  
**Ο**ὔλοον ἐλλιτάνευε κακῇι ἐπαλαλκόμεν ἄττηι  
**Σ**αίνων· αὐτὰρ ὁ βρῖθος ὃ δὴ ῥ' ἀνεδέξατο νώτοις  
ῆιτεεν ἄφρονα δῶρον· ὃ δ' οὐκ ἀπανήνατο χρεῖω.  
355 ἐξότε γηραλέον μὲν αἰὶ φλόον ἐρπετὰ βάλλει  
ὀλκήρη, θνητούς δὲ κακὸν περὶ γῆρας ὀπάζει· 490  
νοῦσον δ' ἀζαλέην βρωμήτορος οὔλομένη θήρ  
δέξατο, καὶ τε τυπῆισιν ἀμυδροτέρηισιν ἰάππει.

**VIII** 336 ἐνιχρίμψηι m: ἐνισκῆψηι m 342 χέοι Bentley: χέηι m: χέει m  
345 fort. ἐὰς 348 κακοφραδίησ' Klauser (-αις), Beazley: -ίης M 349 νωθεῖς m

# IX THEOCRITUS

## THE CYCLOPS (*Idyll* 11)

- Οὐδὲν πὸτ τὸν ἔρωτα πεφύκει φάρμακον ἄλλο,  
 Νικία, οὐτ' ἔγχριστον, ἐμὶν δοκεῖ, οὐτ' ἐπίπαστον,  
 ἦ ταί Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδύ  
 γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ράδιόν ἐστι. 495
- 5 γινώσκειν δ' οἶμαί τυ καλῶς ἱατρὸν ἔοντα  
 καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοίσαις.  
 οὕτω γοῦν ράιστα δι᾿ ἄ' ὁ Κύκλωψ ὁ παρ' ἁμῖν,  
 ὠρχαῖος Πολύφαιμος, ὅκ' ἤρατο τὰς Γαλατείας, 500  
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε.
- 10 ἤρατο δ' οὐ μάλοις οὐδὲ ρόδωι οὐδὲ κικίννοις,  
 ἀλλ' ὀρθαῖς μανίαις, ἀγέϊτο δὲ πάντα πάρεργα.  
 πολλὰκι ταί διες ποτὶ τωῦλιον αὐταὶ ἀπῆνθον  
 χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν ἀείδων 505  
 αὐτὸς ἐπ' αἰόνος κατετάκετο φυκιοέσσας
- 15 ἐξ ἀοῦς, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος,  
 Κύπριδος ἐκ μεγάλας τό οἱ ἦπατι πᾶξε βέλεμενον.  
 ἀλλὰ τὸ φάρμακον εὔρε, καθεζόμενος δ' ἐπὶ πέτραις  
 ὑψηλᾶς ἐς πόντον ὀρῶν ἄειδε τοιαῦτα· 510  
 "ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ,
- 20 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἄρνός,  
 μόσχῳ γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς;  
 φοιτῆις δ' αὐθ' οὕτως ὅκκα γλυκύς ὕπνος ἔχη με,  
 οἴχηι δ' εὐθύς ἰοῖσ' ὅκκα γλυκύς ὕπνος ἀνῆι με, 515  
 φεύγεις δ' ὥσπερ οἷς πολὺν λύκον ἀθρήσασα;
- 25 ἡράσθην μὲν ἔγωγε τεοῦς, κόρα, ἀνίκα πρᾶτον  
 ἦνθες ἐμᾶι σὺν ματρὶ θέλοισ' ὑακίνθινᾳ φύλλᾳ  
 ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον.  
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδ' ἔτι παι νῦν 520  
 ἐκ τήνῳ δύναιμαι· τὴν δ' οὐ μέλει, οὐ μὰ Δι' οὐδέν.
- 30 γινώσκω, χαρίεσσα κόρα, τίνος οὐνεκα φεύγεις·  
 οὐνεκά μοι λασία μὲν ὄφρυς ἐπὶ παντὶ μετώπῳι



- ἐξ ὧτός τέταται ποτὶ θώτερον ὥς μία μακρά,  
 εἷς δ' ὀφθαλμός ὕπεστι, πλατεῖα δὲ ῥίς ἐπὶ χεῖλει. 525  
 ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,  
 35 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω·  
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώραι,  
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεῖ.  
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων, 530  
 τίν, τὸ φίλον γλυκύμαλον, ἀμᾶ κῆμαυτὸν αἰδῶν  
 40 πολλὰκι νυκτὸς ἄωρί. τράφω δέ τοι ἔνδεκα νεβρώς,  
 πάσας μαννοφόρως, καὶ σκύμνωσ τέσσαρας ἄρκτων.  
 ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,  
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν· 535  
 ἄδιον ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.  
 45 ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι,  
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἃ γλυκύκαρπος,  
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἃ πολυδένδρεος Αἴτνα  
 λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι. 540  
 τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;  
 50 αἱ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἤμεν,  
 ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῶ ἀκάματον πῦρ·  
 καϊόμενος δ' ὑπὸ τεῦς καὶ τὰν ψυχὰν ἀνεχοίμαν  
 καὶ τὸν ἐν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν. 545  
 ὦμοι, ὅτ' οὐκ ἔτεκέν μ' ἃ μάτηρ βράγχι' ἔχοντα,  
 55 ὥς κατέδυν ποτὶ τὴν καὶ τὰν χέρα τεῦς ἐφίλησα,  
 αἱ μὴ τὸ στόμα λῆις, ἔφερον δέ τοι ἡ κρίνα λευκά  
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχουσιν·  
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι, 550  
 ὥστ' οὐ κά τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.  
 60 νῦν μάν, ὦ κόριον, νῦν αὐτίκα νεῖν γε μαθεῖμαι,  
 αἶ κά τις σὺν ναῖ πλέων ξένος ὧδ' ἀφίκηται,  
 ὥς εἰδῶ τί ποχ' ἀδύ κατοικεῖν τὸν βυθὸν ὕμμιν.  
 ἐξένηοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο, 555  
 ὥσπερ ἐγὼ νῦν ὧδε καθήμενος, οἴκαδ' ἀπενθεῖν·  
 65 ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα καὶ γάλ' ἀμέλγειν  
 καὶ τυρὸν πᾶσαι τάμισον δριμεῖαν ἐνεῖσα.

33 ὕπεστι Winsem: ἔπ- M 34 οὔτος m: ὠὔτος m 49 κα Brunck: κᾶν m: τὰν  
 m: ἄν m καὶ Ahrens: ἡ M 59 κά Wilamowitz: ἄν M 60 αὐτίκα Paley:  
 αὐτόγα m: τόγε m

- ἄ μάτηρ ἀδικεῖ με μόνα, καὶ μέφομαι αὐτᾶι·  
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπέρ μευ, 560  
 καὶ ταῦτ' ἄμαρ ἐπ' ἄμαρ ὀρεῦσά με λεπτύνοντα.  
 70 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μευ  
 σφύσδειν, ὥς ἀνιαθῆι, ἐπεὶ κήγὼν ἀνιῶμαι.  
 ὦ Κύκλωψ Κύκλωψ, πᾶι τὰς φρένας ἐκπεπτότασαι;  
 αἶ κ' ἐνθὼν τάλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας 565  
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.  
 75 τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις;  
 εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.  
 πολλὰ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,  
 κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω. 570  
 δῆλον ὅτ' ἐν ταῖ γαῖ κήγὼν τις φαίνομαι ἤμεν."  
 80 οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα  
 μουσίσδων, ῥαῖον δὲ δι᾿ ἧ εἰ χρυσὸν ἔδωκεν.

## X

THE SORCERESS (*Idyll 2*)

- Πᾶι μοι ταῖ δάφναι; φέρε, Θεστυλί. πᾶι δὲ τὰ φίλτρα;  
 στέφον τὰν κελέβαν φοινικέωι οἶδς ἰώτῳ, 575  
 ὥς τὸν ἐμὸν βαρὺν εὖντα φίλον καταδήσομαι ἄνδρα,  
 ὅς μοι δωδεκαταῖος ἀφ' ὧ τάλας οὐδὲ ποθήκει,  
 5 οὐδ' ἔγνω πότερον τεθνᾶκαμες ἢ ζοοὶ εἰμές,  
 οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ῥά οἱ ἀλλὰ  
 ὦιχετ' ἔχων ὃ τ' Ἑρως ταχινὰς φρένας ἅ τ' Ἀφροδίτα. 580  
 βασιεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν  
 αὔριον, ὥς νιν ἴδω, καὶ μέμψομαι οἷά με ποιεῖ.  
 10 νῦν δὲ νιν ἐκ θυέων καταδήσομαι. ἀλλὰ, Σελάνα,  
 φαῖνε καλόν· τίν γάρ ποταεῖσομαι ἄσυχᾳ, δαῖμον,  
 ταῖ χθονίαι θ' Ἐκάται, τὰν καὶ σκύλακες τρομέοντι 585  
 ἐρχομέναν νεκύων ἀνά τ' ἡρία καὶ μέλαν αἶμα.  
 χαῖρ', Ἐκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,

69 λεπτύνοντα Meineke: λεπτόν ἐόντα M 74 κα Ahrens: καὶ M

X totum habet P. *Antin.*; uu. 30–2, 43–9 P. *Oxy.* 3546 3 ἐμὸν pap., M: ἐμὴν Valckenaer

- 15 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτε τι Κίρκας  
μήτε τι Μηδείας μήτε ξανθᾶς Περιμήδας.

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 590

- ἄλφιτά τοι πρᾶτον πυρὶ τάκεται. ἀλλ' ἐπίπασσε,  
Θεστυλί. δειλαία, πᾶι τὰς φρένας ἐκπεπότασαι;  
20 ἦ ρά γέ θην, μυσará, καὶ τὴν ἐπίχαρμα τέτυγμαί;  
πάσσω' ἅμα καὶ λέγε ταῦτα· "τὰ Δέλφιδος ὅστιά πάσσω."

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 595

- Δέλφις ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
αἶθω· χῶς αὔτα λακεῖ μέγα καππυρίσαισα  
25 κῆξαπίνας ἄφθη κοῦδὲ σποδὸν εἶδομες αὐτᾶς,  
οὔτω τοι καὶ Δέλφις ἐνὶ φλογὶ σάρκ' ἀμαθύνει.

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 600

- νῦν θυσῶ τὰ πίτυρα. τὺ δ', Ἄρτεμι, καὶ τὸν ἐν Ἄϊδα  
κινήσας ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο —  
35 Θεστυλί, ταὶ κύνες ἅμμιν ἀνὰ πόλιν ὠρύονται·  
ἀ θεὸς ἐν τριόδοισι· τὸ χαλκέον ὥς τάχος ἄχει.

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 605

- ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·  
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἐντοσθεν ἀνία,  
40 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι ὅς με τάλαιναν  
ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἤμεν.

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 610

- ὥς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,  
29 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.  
30 χῶς δινεῖθ' ὅδε ρόμβος ὁ χάλκεος ἐξ Ἀφροδίτας,  
31 ὥς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

32 Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 615

43 ἐς τρίς ἀποσπένδω καὶ τρίς τάδε, πότνια, φωνῶ·  
εἶτε γυνὰ τήνῳ παρακέκλιται εἶτε καὶ ἀνὴρ,  
45 τόσσον ἔχοι λάθας ὅσσον ποκά Θησέα φαντὶ  
ἐν Δίαι λασθῆμεν εὐπλοκάμῳ Ἀριάδνας.

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 620

ἵππομανὲς φυτόν ἐστι παρ' Ἀρκάσι, τῷ δ' ἐπὶ πᾶσαι  
καὶ πῶλοι μαίνονται ἀν' ὥρεα καὶ θοαὶ ἵπποι·  
50 ὥς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι  
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαιστρας.

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 625

τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφης,  
ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.  
55 αἰαῖ Ἴερως ἀνιαρέ, τί μευ μέλαν ἐκ χροὸς αἶμα  
ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 630

σαύραν τοι τρίψασα κακὸν ποτὸν αὔριον οἰσῶ.  
Θεστυλί, νῦν δὲ λαβοῖσα τὺ τὰ θρόνα ταῦθ' ὑπόμαζον  
60 τᾶς τήνῳ φλιᾶς καθ' ὑπέρτερον ἅς ἔτι καὶ νύξ,  
62 καὶ λέγ' ἐπιτρύζοισα "τὰ Δέλφιδος ὅστιά μᾶσσω."

Ἴυγξ, ἔλκε τὺ τήνον ἐμόν ποτὶ δῶμα τὸν ἄνδρα. 635

νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;  
65 ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο;  
ἦνθ' ἅ τωὺβούλοιο καναφόρος ἄμμιν Ἀναξῶ  
ἄλσος ἐς Ἀρτέμιδος, τᾷ δὴ τόκα πολλὰ μὲν ἄλλα

59 ἀπόμορξον schol. u. l. 60 ὑπέρθυρον Valckenaer νύξ Bücheler: νῦν pap., M 61 ἐκ θυμῷ δέδεμαι. ὁ δὲ μευ λόγον οὐδένα ποιεῖ fere m: om. pap., m 62 ἐπιτρύζοισα pap., schol. u. l.: ἐπιφύζοισα M μᾶσσω Ahlwardt: πᾶσσω M: καιω pap.

θηρία πομπεύεσκε περισταδόν, ἐν δὲ Λεάινα. 640

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

70 καί μ' ἅ Θευμαρίδα Θραῖσσα τροφός, ἅ μακαρίτις,  
ἀγχίθυρος ναίοισα κατεύξατο καὶ λιτάνευσε  
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἅ μεγάλοις  
ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα 645  
κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

75 φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

ἦδη δ' εὔσα μέσαν κατ' ἀμαξιτόν, αἱ τὰ Λύκωνος,  
εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας·  
τοῖς δ' ἦς ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς, 650  
στήθεα δὲ στίλβοντα πολὺ πλεόν ἢ τύ, Σελάνα,  
80 ὥς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

χῶς ἴδον, ὥς ἐμάνην, ὥς μοι πυρὶ θυμὸς ἰάφθη  
δειλαίας, τὸ δὲ κάλλος ἐτάκετο. οὐκέτι πομπᾶς 655  
τήνας ἐφρασάμαν, οὐδ' ὥς πάλιν οἴκαδ' ἀπῆνθον  
85 ἔγνω, ἀλλὰ μέ τις καπυρὰ νόσος ἐξεσάλαξεν,  
κείμεν δ' ἐν κλιντῆρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

καί μευ χρῶς μὲν ὁμοῖος ἐγίνετο πολλὰκι θάψωι, 660  
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπά  
90 ὅστί' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα,  
ἦ ποίας ἔλιπον γραίας δόμον ἅτις ἐπᾷδεν;  
ἀλλ' ἦς οὐδὲν ἐλαφρόν, ὃ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα. 665

67 τόκα Casaubon: ποκα pap., M 72 μεγάλτος Maas 74 τᾶς κλ. pap., m  
82 μευ pap., m πυρὶ pap., conl. Taylor: περὶ M 83 οὐκέτι pap., schol. u. l.:  
κούδέ τι M 85 ἐξεσάλαξεν pap., schol.: ἐξαλάπαξεν M

- χοῦτω τᾶι δώλαι τὸν ἀλαθέα μῦθον ἔλεξα·  
 95 "εἰ δ' ἄγε, Θεστυλί, μοι χαλεπᾶς νόσω εὐρέ τι μᾶχος.  
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα  
 τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·  
 τηνεὶ γὰρ φοιτῇ, τηνεὶ δέ οἱ ἀδὺ καθῆσθαι. 670

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάννα.

- 100 κῆπεί κά νιν ἐόντα μάθης μόνον, ἄσυχᾳ νεῦσον,  
 κεῖφ' ὅτι 'Σιμαίθα τυ καλεῖ', καὶ ὑφαγέο τεῖδε."  
 ὥς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων  
 εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὥς ἐνόησα 675  
 ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφωι —

- 105 φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάννα —

πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπωι  
 ἰδρῶς μευ κοχῦδεσκεν ἴσον νοτίαισιν ἑέρσαις,  
 οὐδέ τι φωνῆσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνωι 680  
 κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·  
 110 ἀλλ' ἐπάγην δαγῦδι καλὸν χροᾶ πάντοθεν ἴσα.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάννα.

- καί μ' ἐσιδὼν ὦστοργος ἐπὶ χθονὸς ὄμματα πάξας  
 ἔζετ' ἐπὶ κλιντῇρι καὶ ἐζόμενος φάτο μῦθον· 685  
 "ἦ ρά με, Σιμαίθα, τόσον ξφθασας, ὅσσον ἐγὼ θην  
 115 πρᾶν ποκα τὸν χαρίεντα τράχων ξφθασσα Φιλῖνον,  
 ἐς τὸ τεὸν καλέσασα τόδε στέγος ἢ 'μέ παρῆμεν.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάννα.

- ἦνθον γάρ κεν ἐγὼ, ναὶ τὸν γλυκὺν ἦνθον Ἔρωτα,  
 ἢ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,  
 120 μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσων,  
 κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,  
 πάντοθι πορφυρέασι περὶ ζώστραισιν ἐλικτάν.

- φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα. 695
- καί κ', εἰ μὲν μ' ἐδέχεσθε, τάδ' ἧς φίλα (καὶ γὰρ ἐλαφρός  
 125 καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῦμαι),  
 εὐδὸν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλησα·  
 εἰ δ' ἄλλαι μ' ὠθεῖτε καὶ ἅ θύρα εἶχετο μοχλῶι,  
 πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας. 700
- φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
- 130 νῦν δὲ χάριν μὲν ἔφαν τᾷ Κύπριδι πρᾶτον ὀφείλιν,  
 καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἴλευ,  
 ὦ γύναι, ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον  
 αὐτῶς ἡμίφλεκτον· Ἔρωσ δ' ἄρα καὶ Λιπαραίῳ 705  
 πολλάκις Ἀφαίστοιο σέλας φλογερώτερον αἶθει·
- 135 φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
- σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο  
 καὶ νύμφαν ἐφόβησ' ἔτι δέμνια θερμὰ λιποῖσαν  
 ἀνέρος." ὥς ὁ μὲν εἶπεν· ἐγὼ δέ νιν ἅ ταχυπειθῆς 710  
 χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων·
- 140 καὶ ταχύ χρώς ἐπὶ χρωτὶ πεπαίνετο, καὶ τὰ πρόσωπα  
 θερμότερ' ἧς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ.  
 ὥς καὶ τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,  
 ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω. 715  
 κοῦτε τι τήνος ἐμὶν ἀπεμémψατο μέσφα τό γ' ἐχθές,
- 145 οὔτ' ἐγὼ αὖ τήνῳι. ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας  
 μάτηρ τᾶς ἀμᾶς αὐλητρίδος ἅ τε Μελιξοῦς  
 σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτραχον ἵπποι  
 Ἄω τὰν ῥοδόεσσαν ἀπ' ὠκεανοῖο φέροισαι, 720  
 κεῖτέ μοι ἄλλα τε πολλὰ καὶ ὥς ἄρα Δέλφισ ἔραται.
- 150 κεῖτε νιν αὐτε γυναικὸς ἔχει πόθος εἶτε καὶ ἀνδρός,
- 124 κ' . . . μ' hoc ordine pap., conl. Ahrens: μ' . . . κ' M 128 κα Ahrens: καὶ  
 pap., M 138 νιν Gow: μιν pap.: οἱ M 142 ὥς pap., m: ὡς m καὶ m: κα m:  
 κεν pap. θρυλέοιμι M: θρεοίμ' ω pap.: θρυλέωμι Hermann 148 ροδόεσσαν  
 pap.: ροδόπαχυν M

- οὐκ ἔφατ' ἀτρεκές ἴδμεν, ἀτὰρ τόσον· αἶεν Ἑρωτος  
ἀκράτῳ ἐπεχείτο καὶ ἐς τέλος ὤιχετο φεύγων,  
καὶ φάτο οἱ στεφάνοισι τὰ δώματα τῆνα πυκαξεῖν. 725  
ταῦτά μοι ἅ ξείνα μυθήσατο, ἔστι δ' ἀλαθής.  
155 ἧ γάρ μοι καὶ τρίς καὶ τετράκις ἄλλοκ' ἐφοίτη,  
καὶ παρ' ἐμὶν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·  
νῦν δέ τε δωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον.  
ἧ ῥ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται· 730  
νῦν μὲν τοῖς φίλτροις καταδήσομαι· αἱ δ' ἔτι κά με  
160 λυπῇ, τὰν Ἀΐδαο πύλαν, ναι Μοίρας, ἀραξεῖ·  
τοῖά οἱ ἔν κίσται κακὰ φάρμακα φαμί φυλάσσειν,  
Ἄσσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.  
ἀλλὰ τὺ μὲν χαίροισα ποτ' ὠκεανὸν τρέπε πώλως, 735  
πότνι'· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόθον ὥσπερ ὑπέεσταν.  
165 χαῖρε, Σελαναία λιπαρόθρονε, χαίρετε δ' ἄλλοι  
ἀστέρες, εὐκάλιοιο κατ' ἄντυγα Νυκτὸς ὀπαδοί.

## XI

### THE REAPERS (*Idyll 10*)

#### ΜΙΛΩΝ ΒΟΥΚΑΙΟΣ

- MI. Ἑργατίνα Βουκαῖε, τί νῦν, ὠιζυρέ, πεπόνθεις;  
οὔτε τὸν ὄγμον ἄγειν ὀρθὸν δύναι, ὥς τὸ πρὶν ἄγες, 740  
οὔθ' ἅμα λαιοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπηι,  
ὥσπερ οἷς ποιίμας, ἅς τὸν πόδα κάκτος ἔτυψε.  
5 ποῖός τις δείλαν τὺ καὶ ἐκ μέσῳ ἄματος ἐσσήι,  
ὃς νῦν ἀρχόμενος τὰς αὖλακος οὐκ ἀποτρῶγεις;  
BO. Μίλων ὀψαμᾶτα, πέτρας ἀπόκομμ' ἀτεράμνω, 745  
οὐδαμὰ τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;  
MI. οὐδαμὰ. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάται ἀνδρί;  
10 BO. οὐδαμὰ νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα;  
MI. μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.  
BO. ἀλλ' ἐγὼ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταῖος. 750

153 πυκαξεῖν Edmonds: -άσθεν M: -ασθην pap. 159 μὰν pap., m: μὲν m κα με  
pap., conl. Ahrens: κῆμὲ M 164 πόθον pap., m: πόνον m



- MI. ἐκ πίθῳ ἀντλεῖς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.  
 BO. τοιγάρ τὰ πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.
- 15 MI. τίς δέ τυ τᾶν παίδων λυμαίνεται; BO. ἅ Πολυβώτα,  
 ἃ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳνι ποταύλει.  
 MI. εὖρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις· 755  
 μάντις τοι τὰν νύκτα χροῖξεῖται καλαμαία.
- BO. μωμᾶσθαί μ' ἄρχηι τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλοῦτος,  
 20 ἀλλὰ καὶ ὠφρόντιστος Ἴερος. μὴ δὴ μέγα μυθεῖ.  
 MI. οὐ μέγα μυθεῖμαι· τὸ μόνον κατὰβαλλε τὸ λαῖον,  
 καὶ τι κόρας φιλικὸν μέλος ἀμβάλευ. ἄδιον οὕτως 760  
 ἐργαξῆι. καὶ μὴν πρότερόν ποκα μουσικὸς ἦσθα.
- BO. Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδινὰν μοι  
 25 παῖδ' ὦν γάρ χ' ἄψησθε, θεαί, καλὰ πάντα ποεῖτε.  
 Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες,  
 ἰσχνάν, ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον. 765  
 καὶ τὸ Ἴον μέλαν ἐστί, καὶ ἅ γραπτὰ ὑάκινθος·  
 30 ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται.  
 ἅ αἶξ τὰν κύτισον, ὁ λύκος τὰν αἶγα διώκει,  
 ἅ γέρανος τῶροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.  
 αἶθε μοι ἧς ὄσσα Κροῖσόν ποκα φαντὶ πεπαῖσθαι· 770  
 χρύσειοι ἀμφοτέροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτῃ,  
 τὼς αὐλῶς μὲν ἔχοισα καὶ ἡ ῥόδον ἡ τύγε μᾶλον,  
 35 σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας.  
 Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τευς,  
 ἅ φωνὰ δὲ τρύχνος· τὸν μὴν τρόπον οὐκ ἔχω εἰπεῖν. 775  
 MI. ἡ καλὰς ἄμμε ποῶν ἐλελάθει Βοῦκος ἀοιδάς·  
 ὥς εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.  
 40 ὦμοι τῷ πώγωνος, ὃν ἀλιθίως ἀνέφυσα.  
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.
- Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ λαῖον 780  
 εὐεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.  
 σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριῶν τις  
 45 εἵπηι "σύκιννοι ἄνδρες· ἀπώλετο χοῦτος ὁ μισθός."

- ἐς βορέαν ἄνεμον τᾶς κόρθυος ἅ τομὰ ὑμιν  
 ἢ ζέφυρον βλέπέτω· πιαίνεται ὁ στάχυς οὕτως. 785  
 σίτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·  
 50 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα·  
 ἄρχεσθαι δ' ἁμῶντας ἐγειρομένῳ κορυδαλλῶ  
 καὶ λήγειν εὐδοντος, ἐλινῦσαι δὲ τὸ καῦμα.  
 εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει 790  
 τὸν τὸ πιεῖν ἐγγεῦντα· πάρεστι γὰρ ἄφθονον αὐτῶι.  
 κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν ἔψειν,  
 55 μὴ 'πιτάμηις τὰν χεῖρα καταπρίων τὸ κύμινον.  
 ταῦτα χρή μόχθεντας ἐν ἀλίῳ ἄνδρας αἰδεῖν,  
 τὸν δὲ τέον, Βουκαῖε, πρέπει λιμηρὸν ἔρωτα 795  
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοῖσαι.

## XII

THE GOATHERD AND THE SHEPHERD (*Idyll 5*)

## ΚΟΜΑΤΑΣ ΛΑΚΩΝ

- ΚΟ. Αἶγες ἐμαί, τήνον τὸν ποιμένα, τὸν Συβαρίταν,  
 φεύγετε, τὸν Λάκωνα· τό μευ νάκος ἔχθες ἔκλεπεν.  
 ΛΑ. οὐκ ἀπὸ τᾶς κράνας; σίττ', ἀμνίδες· οὐκ ἐσορήτε  
 τὸν μευ τὰν σύριγγα πρόαν κλέψαντα Κομάταν; 800  
 5 ΚΟ. τὰν ποίαν σύριγγα; τὴ γάρ ποκα, δῶλε Σιβύρτα,  
 ἐκτάσω σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι  
 ἄρκεῖ τοι καλάμας αὐλὸν πομπύσδεν ἔχοντι;  
 ΛΑ. τάν μοι ἔδωκε Λύκων, ὠλεύθερε. τίν δὲ τὸ ποῖον  
 Λάκων ἀγκλέψας ποκ' ἔβα νάκος; εἰπέ, Κομάτα· 805  
 10 οὐδὲ γὰρ Εὐμάραι τῷ δεσπότηι ἦς τοι ἐνεύδειν.  
 ΚΟ. τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε

55 μὴ 'πιτάμηις pap., test., m: μὴ τι τάμηις m 56 μόχθεντας pap.: μοχθεῦντας pap., M

**XII** uu. 136–49 habet *P. Oxy.* 2064, uu. 53–65, 81–93, 110–22, 127–37, 139–50 *P. Oxy.* 1618, uu. 19–28, 33–7, 88–96, 143–50 *P. Antin.*, uu. 3–8, 50–6, 83–9 *Perg. Louvre 6678 et Rainer* 4 πρόαν Briggs: πρώαν M

- ταῖς Νύμφαις τὰν αἶγα· τὺ δ', ὦ κακέ, καὶ τόκ' ἐτάκευ  
 βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.
- 15 ΛΑ. οὐ μαῦτόν τόν Πᾶνα τὸν ἄκτιον, οὐ τέ γε Λάκων 810  
 τὰν βαίταν ἀπέδυσ' ὁ Καλαιθίδος· ἥ κατὰ τήνας  
 τὰς πέτρας, ὦνθρωπε, μανεῖς εἰς Κρᾶθιν ἀλοίμαν.
- ΚΟ. οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὠγαθέ, νύμφας,  
 αἶτε μοι ἴλαοί τε καὶ εὐμενέες τελέθοιεν,  
 οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας. 815
- 20 ΛΑ. αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν.  
 ἀλλ' ὦν αἶ κα λῆις ἔριφον θέμεν, ἔστι μὲν οὐδέν  
 ἱερόν· ἀλλ' ἄγε τοι διαείσομαι ἔστε κ' ἀπειπίης.
- ΚΟ. ὅς ποτ' Ἀθαναίαν ἔριν ἥρισεν. ἡνίδε κεῖται  
 ὠριφος· ἀλλ' ἄγε καὶ τὺ τιν' εὖβοτον ἄμνον ἔριειδε. 820
- 25 ΛΑ. καὶ πῶς, ὦ κίναδος τύ, τάδ' ἔσσεται ἐξ ἴσω ἄμμιν;  
 τίς τρίχας ἀντ' ἐρίων ἐποκίζατο; τίς δὲ παρεύσας  
 αἰγὸς πρατοτόκοιο κακὰν κύνα δῆλετ' ἀμέλγειν;
- ΚΟ. ὅστις νικασεῖν τὸν πλατίον ὥς τὺ πεποίθεις,  
 σφᾶς βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὐτι 825  
 ὠριφος ἰσοπαλὴς τοι, ἴδ' ὁ τράγος οὗτος· ἔρισδε.
- 30 ΛΑ. μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπειαι. ἄδιον αἰσῇ  
 τεῖδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίξας.  
 ψυχρὸν ὕδωρ τουτεῖ καταλείβεται· ὥδε πεφύκει  
 ποῖα, χὰ στιβὰς ἄδε, καὶ ἀκρίδες ὥδε λαλεῦντι. 830
- 35 ΚΟ. ἀλλ' οὐτι σπεύδω· μέγα δ' ἄχθομαι εἰ τὺ με τολμῆις  
 ὁμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἐόντα  
 παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἅ χάρις ἐς τί ποχ' ἔρπει·  
 θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.
- ΛΑ. καὶ πόκ' ἐγὼν παρὰ τεῦς τι μαθὼν καλὸν ἦ καὶ ἀκούσας 835  
 μέμναμ', ὦ φθονερὸν τὺ καὶ ἀπρεπὲς ἀνδρίον αὐτως;
- 40 ΚΟ. ἀνίκ' ἐπύγιζόν τυ, τὺ δ' ἄλγεες· αἱ δὲ χίμαιραι  
 αἶδε κατεβληχῶντο, καὶ ὁ τράγος αὐτὰς ἐτρύπη.
- ΛΑ. μὴ βάθιον τήνω πυγίσματος, ὕβέ, ταφείης.  
 ἀλλὰ γὰρ ἔρφ', ὦδ' ἔρπε, καὶ ὕστατα βουκολιαξήι. 840

17 οὐ ταύτας Reiske: οὐτ' αὐτὰς m: οὐδ' αὐτὰς m: fort. οὐκ αὐτὰς (cf. 14) 22 ἀλλ'  
 ἄγε m (cf. 24) 24 τιν' Fritzsche: τὸν M 25 κίναδος tu Wordsworth:  
 κινανδεῦ fere M 30 τοι Koehler: τυ M 33 τηνεί m 37 ποχ' ἔρπει Meineke:  
 ποθέρπει M

- 45 ΚΟ. οὐχ ἔρψῳ τηνεῖ. τουτεῖ δρύες, ὧδε κύπειρος,  
 ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι,  
 ἔνθ' ὕδατος ψυχρῷ κρᾶναι δύο, ταῖ δ' ἐπὶ δένδρει  
 ὄρνιχες λαλαγεῦντι, καὶ ἅ σκια οὐδὲν ὁμοία  
 ταῖ παρὰ τὴν βάλλει δὲ καὶ ἅ πίτυς ὑπόθε κώνοις. 845
- 50 ΛΑ. ἧ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς,  
 αἶ κ' ἔνθησι, ὕπνω μαλακώτερα· ταῖ δὲ τραγεῖαι  
 ταῖ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὴν περ ὄσδεις.  
 στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος  
 ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω. 850
- 55 ΚΟ. αἱ δέ κε καὶ τὴν μόλησις, ἀπαλὰν πτέριν ὧδε πατησεῖς  
 καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν  
 δέρματα τᾶν παρὰ τὴν μαλακώτερα τετράκις ἀρνᾶν.  
 στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,  
 ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας. 855
- 60 ΛΑ. αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδευ'  
 τὰν σαυτῷ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε,  
 τίς κρινεῖ; αἶθ' ἔνθοι ποχ' ὁ βουκόλος ὧδε Λυκώπας.  
 ΚΟ. οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,  
 αἱ λῆις, τὸν δρυτόμον βωσπρήσομες, ὅς τὰς ἐρείκας 860
- 65 τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων.  
 ΛΑ. βωσπρέωμες. ΚΟ. τὴν κάλει νιν. ΛΑ. ἴθ' ὧ ξένε, μικκὸν ἄκουσον  
 τεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων  
 βουκολιαστάς ἐστι. τὴν δ', ὠγαθέ, μήτ' ἐμέ, Μόρσων,  
 ἐν χάριτι κρίνης, μήτ' ὧν τύγα τοῦτον ὀνάσης. 865
- 70 ΚΟ. ναί, ποτὶ τᾶν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάται  
 τὸ πλεόν ἰθύνης, μήτ' ὧν τύγα τῷδε χαρίζη.  
 ἄδε τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,  
 Εὐμάρα δὲ τὰς αἶγας ὀρήσις, φίλε, τῷ Συβαρίτα.  
 ΛΑ. μὴ τὴν τις ἡρώτη, ποττῷ Διός, αἶτε Σιβύρτα 870
- 75 αἶτ' ἐμόν ἐστι, κάκιστε, τὸ ποίμνιον· ὥς λάλος ἐσσί.  
 ΚΟ. βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω  
 κοῦδὲν καυχέομαι· τύγα μὰν φιλοκέρτομος ἐσσί.  
 ΛΑ. εἶα λέγ', εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὖθις  
 ζῶντ' ἄφες· ὧ Παῖάν, ἧ στωμύλος ἦσθα, Κομάτα. 875

- 80 ΚΟ. ταῖ Μοῖσαι με φιλεῦντι πολὺ πλεόν ἢ τὸν αἰοδόν  
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.  
ΛΑ. καὶ γὰρ ἔμ' Ὀπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ  
κριὸν ἐγὼ βόσκω· τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.  
ΚΟ. πλὰν δύο τὰς λοιπὰς διδυματόκος αἴγας ἀμέλγω, 880  
85 καὶ μ' ἅ παῖς ποθορεῦσα "τάλαν," λέγει, "αὐτὸς ἀμέλγεις;"  
ΛΑ. φεῦ φεῦ, Λάκων τοι ταλάρως σχεδὸν εἵκατι πληροῖ  
τυρῶ, καὶ τὸν ἄναβον ἐν ἄνθεσι παῖδα μολύνει.  
ΚΟ. βάλλει καὶ μάλοισι τὸν αἰπόλον ἅ Κλεαρίστα  
τὰς αἴγας παρελᾶντα καὶ ἀδύ τι ποππυλιάσδει. 885  
90 ΛΑ. κῆμέ γὰρ ὁ Κρατίδας τὸν ποιμένα λείως ὑπαντῶν  
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείει· ἔθειρα.  
ΚΟ. ἀλλ' οὐ συμβλήτ' ἐστὶ κυνόςβατος οὐδ' ἀνεμώννα  
πρὸς ῥόδα, τῶν ἀνδηρα παρ' αἵμασιαῖσι πεφύκει.  
ΛΑ. οὐδὲ γὰρ οὐδ' ἀκύλοις ὀρομαλίδες· αἱ μὲν ἔχοντι 890  
95 λεπτόν ἀπὸ πρίνοιο λεπύριον, αἱ δὲ μελιχραί.  
ΚΟ. κῆγῳ μὲν δωσῶ τᾷ παρθένῳ αὐτίκα φάσσαν,  
ἐκ τᾶς ἀρκεύθω καθελών· τηγὶ γὰρ ἐφίσδει.  
ΛΑ. ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὀππόκα πέξω  
τὰν οἶν τὰν πέλλαν, Κρατίδαι δωρήσομαι αὐτός. 895  
100 ΚΟ. σίττ' ἀπὸ τᾶς κοτίνῳ, ταῖ μηκάδες· ὧδε νέμεσθε,  
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι.  
ΛΑ. οὐκ ἀπὸ τᾶς δρυός, οὗτος ὁ Κώναρος ἅ τε Κιναιθα;  
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος.  
ΚΟ. ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ, 900  
105 ἔργον Πραξιτέλεις· τᾷ παιδί δὲ ταῦτα φυλάσσω.  
ΛΑ. χάμῃν ἐστὶ κύων φιλοποίμνιος ὃς λύκος ἄγχει,  
ὃν τῷ παιδί δίδωμι τὰ θηρία πάντα διώκειν.  
ΚΟ. ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,  
μὴ μευ λωβάσθησθε τὰς ἀμπέλους· ἐντὶ γὰρ αὖαι. 905  
110 ΛΑ. τοὶ τέττιγες, ὀρῆτε τὸν αἰπόλον ὥς ἐρεθίζω·  
οὕτω κῦμμες θην ἐρεθίζετε τῶς καλαμευτάς.  
ΚΟ. μισέω τὰς δασυκέρκους ἀλώπεκας, αἱ τὰ Μίκωνος  
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.  
ΛΑ. καὶ γὰρ ἐγὼ μισέω τῶς κανθάρος, οἱ τὰ Φιλώνδα 910

94 ὁμομάλιδες Asclepiades ap. schol.  
ἄβαι m: ἄζαι, αὐταὶ schol. uu. ll.

101 αἶτε Xylander: αἶτε M

109 αὖαι m:

- 115 σῦκα κατατρώνγοντες ὑπανέμιοι φορέονται.  
 ΚΟ. ἦ οὐ μέμνασ', ὅκ' ἐγὼ τυ κατήλασα, καὶ τὺ σεσαρῶς  
 εὖ ποτεκιγκλίζευ καὶ τᾶς δρυὸς εἶχεο τήνας;  
 ΛΑ. τοῦτο μὲν οὐ μέμναμ'. ὅκα μάν ποκα τεῖδ' ἐ τυ δήσας  
 Εὐμάρας ἐκάθηρε, καλῶς μάλα τοῦτό γ' ἴσαμι. 915
- 120 ΚΟ. ἤδη τις, Μόρσων, πικραίνεται· ἦ οὐχὶ παρήσθευ;  
 σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.  
 ΛΑ. κῆγὼ μάν κνίζω, Μόρσων, τινά· καὶ τὺ δὲ λεύσσεις.  
 ἐνθῶν τὰν κυκλάμινον ὄρουσέ νυν ἐς τὸν Ἄλεντα.  
 ΚΟ. Ἱμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὺ δέ, Κρᾶθι, 920  
 οἴνῳ πορφύροις, τὰ δέ τοι σία καρπὸν ἐνεΐκαι.  
 ΛΑ. ρείτω χά Συβαρῖτις ἐμὶν μέλι, καὶ τὸ πότορθρον  
 ἅ παῖς ἀνθ' ὕδατος τᾶι κάλπιδι κηρία βάψαι.  
 ΚΟ. ταῖ μὲν ἐμαὶ κύτισόν τε καὶ αἶγυλον αἶγες ἔδοντι,  
 καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέονται. 925
- 130 ΛΑ. ταῖσι δ' ἐμαῖς ὀίεσσι πάρεστι μὲν ἅ μελίτεια  
 φέβρεσθαι, πολλὸς δὲ καὶ ὥς ρόδα κισθὸς ἐπανθεῖ.  
 ΚΟ. οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλησε  
 τῶν ὤτων καθελοῖσ', ὅκα οἱ τὰν φάσσαν ἔδωκα.  
 ΛΑ. ἀλλ' ἐγὼ Εὐμήδευς ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῶι 930  
 τὰν σύριγγ' ὤρεξα, καλὸν τί με κάρτ' ἐφίλησεν.
- 135 ΚΟ. οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδειν,  
 οὐδ' ἔποπας κύκνοισι· τὺ δ', ὦ τάλαν, ἐσσί φιλεχθής.  
 ΜΟ. παύσασθαι κέλομαι τὸν ποιμένα. τὴν δέ, Κομάτα,  
 δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὺ δὲ θύσας 935  
 ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.
- 140 ΚΟ. πεμψῶ, ναὶ τὸν Πᾶνα. φριμάσσεο, πᾶσα τραγίσκων  
 νῦν ἀγέλα· κῆγὼν γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ  
 καττῶ Λάκωνος τῶ ποιμένος, ὅττι ποκ' ἤδη  
 ἀνυσάμαν τὰν ἀμνόν· ἐς ὠρανὸν ὕμιν ἀλεῦμαι. 940
- 145 αἶγες ἐμαί, θαρσεῖτε, κερουχίδες· αὐριον ὕμμε  
 πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.  
 οὔτος ὁ λευκίτας ὁ κορυπτίλος, εἴ τιν' ὀχευσεῖς  
 τᾶν αἰγῶν, φλασσῶ τυ, πρὶν ἢ ἐμέ καλλιερῆσαι  
 ταῖς Νύμφαις τὰν ἀμνόν. ὁ δ' αὖ πάλιν. ἀλλὰ γενοίμαν, 945
- 150 αἰ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα.

## XIII

THE WOMEN AT THE FESTIVAL OF ADONIS (*Idyll 15*)

## ΓΟΡΓΩ ΠΡΑΞΙΝΟΑ

- ΓΟ. "Ενδοι Πραξινοά; ΠΡ. Γοργώ φίλα, ὡς χρόνῳι. ἔνδοι.  
θαῦμ' ὅτι καὶ νῦν ἦνθες. ὄρη δρίφον, Εὐνόα, αὐτᾶι'  
ἔμβαλε καὶ ποτίκρανον. ΓΟ. ἔχει κάλλιστα. ΠΡ. καθίζευ.
- ΓΟ. ὦ τᾶς ἀλεμάτων ψυχᾶς' μόλις ὕμιν ἐσώθην, 950  
5 Πραξινοά, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων'  
παντᾶι κρηπῖδες, παντᾶι χλαμυδηφόροι ἄνδρες'  
ἀ δ' ὁδὸς ἄτρυτος' τὺ δ' ἑκαστέρῳ αἰὲν ἀποικεῖς.
- ΠΡ. ταῦθ' ὁ πάραρος τήνος' ἐπ' ἔσχατα γὰς ἔλαβ' ἐνθῶν  
ἱλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὦμες 955  
10 ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος.
- ΓΟ. μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα  
τῷ μικκῷ παρεόντος' ὄρη, γύναι, ὡς ποθορῇ τυ.  
θάρσει, Ζωπυρίων, γλυκερὸν τέκος' οὐ λέγει ἀπφῦν.
- ΠΡ. αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν. ΓΟ. καλὸς ἀπφῦς. 960  
15 ΠΡ. ἀπφῦς μὲν τήνός γα πρόαν — λέγομες δὲ πρόαν θην  
"πάππα, νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδειν" —  
ἴκτο φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχς.
- ΓΟ. χῶμὸς ταυτᾶι ἔχει' φθόρος ἀργυρίῳ Διοκλείδας'  
ἐπταδράχμῳς κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν, 965  
20 πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ' ἔργωι.  
ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περονατρίδα λάζευ.  
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ  
θασόμεναι τὸν Ἀδωνιν' ἀκούω χρῆμα καλόν τι  
κοσμεῖν τὰν βασίλισσαν. ΠΡ. ἐν ὀλβίῳ ὀλβια πάντα. 970  
25 ΓΟ. ὦν ἴδες, ὦν εἴπαις κεν ἰδοῖσα τὺ τῷ μὴ ἰδόντι.  
ἔρπειν ὦρα κ' εἴη. ΠΡ. ἀεργοῖς αἰὲν ἑορτά.  
Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον, αἰνόδρυπτε,  
θές πάλιν' αἰ γαλέαι μαλακῶς χρήζοντι καθεύδειν.  
κινεῦ δὴ' φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ, 975

**XIII** totum fere carmen habet *P. Antin.*, uu. 38–47, 51–7, 59–80, 84–100 *P. Oxy.* 1618, uu. 15–25, 48–59 *Perg. Louvre 6678 et Rainer* 16 πάππα Wilamowitz: πάντα M ἀγοράζειν Ahrens: σδων pap., M 18 ταυτᾶ Reiske: ταῦτ' m: ταῦτά γ' m 25 κεν Tour: καὶ m: αν pap.

- 30 ἃ δὲ σμᾶμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ, λαιστρί.  
 ἔγχει ὕδωρ. δύστανε, τί μευ τὸ χιτώνιον ἄρδεις;  
 παῦέ ποχ' οἷα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.  
 ἃ κλαίῃ τᾶς μεγάλας πεῖ λάρνακος; ὧδε φέρ' αὐτάν.  
 ΓΟ. Πραξινόα, μάλα τοι τὸ καταπτυχές ἐμπερόναμα 980  
 35 τοῦτο πρέπει· λέγε μοι, πόσσω κατέβα τοι ἄφ' ἰστώ;  
 ΠΡ. μὴ μνάσης, Γοργοῖ· πλέον ἀργυρίῳ καθαρῷ μνᾶν  
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.  
 ΓΟ. ἀλλὰ κατὰ γνώμαν ἀπέβα τοι· τοῦτ' οὐ κεν εἴπαις.  
 ΠΡ. τῶμπέχονον φέρε μοι καὶ τὰν θολίαν· κατὰ κόσμον 985  
 40 ἀμφίθες. οὐκ ἄξῳ τυ, τέκνον. Μορμῷ, δάκνει ἵππος.  
 δάκρυ' ὅσσα θέλεις, χολὸν δ' οὐ δεῖ τυ γενέσθαι.  
 ἔρπωμες. Φρυγία, τὸν μικρὸν παῖσδε λαβοῖσα,  
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαιξον.  
 ὦ θεοί, ὅσος ὄχλος. πῶς καὶ πόκα τοῦτο περᾶσαι 990  
 45 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι.  
 πολλὰ τοι, ὦ Πτολεμαῖε, πεποιήται καλὰ ἔργα,  
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν· οὐδεὶς κακοεργὸς  
 δαλεῖται τὸν ἰόντα παρέρπων Αἰγυπτιστί,  
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον, 995  
 50 ἀλλάλοις ὁμαλοί, κακὰ παίχνια, πάντες ἀραῖοι.  
 ἀδίστα Γοργῷ, τί γενώμεθα; τοὶ πολεμισταὶ  
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μὴ με πατήσης.  
 ὀρθὸς ἀνέστα ὁ πυρρός· ἴδ' ὥς ἄγριος. κυνοθαρσῆς  
 Εὐνόα, οὐ φευξῇ: διαχρησεῖται τὸν ἄγοντα. 1000  
 55 ὠνάθην μεγάλως ὅτι μοι τὸ βρέφος μένει ἔνδον.  
 ΓΟ. θάρσει, Πραξινόα· καὶ δὴ γεγενήμεθ' ὅπισθεν,  
 τοὶ δ' ἔβαν ἐς χώραν. ΠΡ. καὶ τὰ συναγεῖρομαι ἤδη.  
 ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκω  
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ. 1005  
 60 ΓΟ. ἐξ αὐλᾶς, ὦ μάτερ;

## ΓΡΑΥΣ

ἐγών, τέκνα. ΓΟ. εἴτα παρενθεῖν  
 εὐμαρές; ΓΡ. ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,

30 δὲ σμᾶμα Hermann: δ' ἐς νᾶμα M λαιστρί E. Schwartz: ἀπληστε pap., M  
 32 παῦέ ποχ' οἷα Ahrens: παῦε ὁκοῖα fere M 37 ποτέθηκα pap., conl.  
 Valckenaer: προτέθεικα M 50 ἀραῖοι Warton: αροιοι in αεργοι mut. pap.: ἐριοί M  
 51 γενώμεθα pap., conl. Schaefer: γενοίμεθα M



- κάλλισται παίδων· πείραι θην πάντα τελεῖται.  
 ΓΟ. χρησμός ἅ πρεσβύτες ἀπώιχετο θεσπίξασα.  
 ΠΡ. πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' "Ηραν. 1010  
 65 ΓΟ. θᾶσαι, Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος.  
 ΠΡ. θεσπέσιος. Γοργοῖ, δὸς τὰν χέρα μοι· λάβε καὶ τύ,  
 Εὐνόα, Εὐτυχίδος· πότεχ' αὐτὰς μὴ ἀποπλαγχθῆις.  
 πᾶσαι ἅμ' εἰσένθωμες· ἀπρίξ ἔχει, Εὐνόα, ἀμῶν.  
 οἴμοι δειλαία, δίχα μοι τὸ θερίστριον ἦδη 1015  
 70 ἔσχισται, Γοργοῖ. ποττῶ Διός, εἴ τι γένοιο  
 εὐδαίμων, ἄνθρωπε, φυλάσσεο τῶμπέχονόν μευ.

## ΞΕΝΟΣ

- οὐκ ἐπ' ἐμὶν μέν, ὅμως δὲ φυλάξομαι. ΠΡ. ὄχλος ἀλαθέως  
 ὠθεῦνθ' ὥσπερ ὕες. ΞΕ. θάρσει, γύναι· ἐν καλῶι εἰμές.  
 ΠΡ. κῆς ὥρας κῆπεται, φίλ' ἀνδρῶν, ἐν καλῶι εἶης, 1020  
 75 ἅμμε περιστέλλων. χρηστῶ κοϊκτίρμονος ἀνδρός.  
 φλίβεται Εὐνόα ἅμμιν· ἄγ', ὦ δειλὰ τύ, βιάζευ.  
 κάλλιστ'· "ἔνδοι πᾶσαι", ὁ τὰν νυὸν εἶπ' ἀποκλαίξας.  
 ΓΟ. Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πρᾶτον ἄθρησον,  
 λεπτὰ καὶ ὡς χαριέντα· θεῶν περονάματα φασεῖς. 1025  
 80 ΠΡ. πότνι· Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι,  
 ποῖοι ζωογράφοι τὰκριβέα γράμματα· ἔγραψαν.  
 ὡς ἔτυμ' ἐστάκαντι καὶ ὡς ἔτυμ' ἐνδινεῦντι,  
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ἀνθρώπος.  
 αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέας κατὰκειται 1030  
 85 κλισμῶ, πρᾶτον ἱουλὸν ἀπὸ κροτάφων καταβάλλων,  
 ὁ τριφίλητος Ἄδωνις, ὁ κῆν Ἀχέροντι φιληθεῖς.

## ΕΤΕΡΟΣ ΞΕΝΟΣ

- παύσασθ', ὦ δύσταναι, ἀνάνυτα κωτίλλοισαι,  
 τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.  
 ΠΡ. μᾶ, πόθεν ὠνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές; 1035  
 90 πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις.  
 ὡς εἰδῆις καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,

67 αυτας μη αποπλαγχθης rapp.: αὐτᾱι μὴ τὴ (τι) πλανηθῆις M 72 οχλος αλαθεως  
 rapp.: ὄχλος ἀθέως m: ὁ. ἀθρόως m: ἀθρόος ὄχλος m 86 φιληθείς rapp.: φιλεῖται M

- ὥς καὶ ὁ Βελλεροφῶν. Πελοποννασιστὶ λαλεῦμες,  
 Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.  
 95 μὴ φύη, Μελιτῶδες, ὅς ἀμῶν καρτερός εἴη, 1040  
 πλὰν ἐνός. οὐκ ἀλέγω. μὴ μοι κενεὰν ἀπομάξης.  
 ΓΟ. σίγη, Πραξινοά· μέλλει τὸν Ἀδωνιν αἰεῖδεν  
 ἅ τ' Ἄργείας θυγάτηρ, πολὺῖδρις αἰοῖδος,  
 ἄτις καὶ πέρυσιν τὸν ἰάλεμον ἀρίστευσε.  
 φθεγγεῖται τι, σάφ' οἶδα, καλόν· διαχρέμπτεται ἤδη. 1045

## ΓΥΝΗ ΑΟΙΔΟΣ

- 100 Δέσποιν', ἅ Γολγῶς τε καὶ Ἰδάλιον ἐφίλησας  
 αἰπεινὰν τ' Ἔρυκα, χρυσῶι παίζοις Ἀφροδίτα,  
 οἷόν τοι τὸν Ἀδωνιν ἀπ' ἀενάω Ἀχέροντος  
 μηνὶ δυωδεκάτῳ μαλακαὶ πόδας ἄγαγον ὦραι,  
 105 βάρδισαι μακάρων ὦραι φίλαι· ἀλλὰ ποθειναί 1050  
 ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φέροισαι.  
 Κύπρι Διωναία, τὴ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
 ἀνθρώπων ὥς μῦθος, ἐποίησας Βερενίκαν,  
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·  
 110 τὴν δὲ χαριζομένα, πολυῶνυμε καὶ πολύνυαι, 1055  
 ἅ Βερενικεῖα θυγάτηρ Ἑλέναι εἰκυῖα  
 Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἀδωνιν.  
 πὰρ μὲν οἱ ὦρια κεῖται, ὅσα δρυὸς ἄκρα φέροντι,  
 πὰρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις  
 115 ἀργυρέοις, Συρίω δὲ μύρῳ χρύσει' ἀλάβαστρα, 1060  
 εἶδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται  
 ἄνθεα μίσγοισαι λευκῶι παντοῖα μαλεύρῳι,  
 ὅσσα τ' ἀπὸ γλυκερῶ μέλιτος τὰ τ' ἐν ὕγρῳι ἐλαίῳι.  
 120 πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τεῖδε πάρεστι· 1065  
 χλωραὶ δὲ σκιάδες μαλακῶι βρίθοισαι ἀνήθῳι  
 δέδμανθ'· οἱ δὲ τε κῶροι ὑπερπωτῶνται Ἐρωτες,  
 οἷοι ἀηδονιδῆες ἀεξομενᾶν ἐπὶ δένδρῳι  
 πωτῶνται περυγῶν πειρώμενοι ὄζον ἀπ' ὄζῳ.  
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῶ ἐλέφαντος  
 αἰετοὶ οἰνοχόον Κρονίδαι Διὶ παῖδα φέροντες, 1070

98 πέρυσιν pap., conl. Reiske: πέρχην m: σπέρχην m 99 διαχρέμπτεται pap.:  
 -θρύπτ- M 105 φέροισαι pap., conl. Hemsterhuis: φοροῦσαι M 119 βρίθοισαι  
 Brunck: -θουσαι pap.: -θοντες M 121 δένδρῳι Wilamowitz: -ων M

- 125 πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω·  
 ἅ Μίλατος ἐρεῖ χῶ τὰν Σαμίαν καταβόσκων,  
 "ἔστρωται κλίνα τῶδώνιδι τῶι καλῶι ἄμμιν".  
 τὸν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἄδωνις.  
 ὀκτωκαιδεκετῆς ἡ ἑννεακαίδεχ' ὁ γαμβρός· 1075
- 130 οὐ κεντεῖ τὸ φίλημ' ἔτι οἱ περὶ χεῖλεα πυρρά.  
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα·  
 ἄῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἀθρόαι ἕξω  
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰὶνι πτύοντα,  
 λύσσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι 1080
- 135 στήθεσι φαινομένοις λιγυρᾶς ἀρξεύμεθ' αἰοιδᾶς.  
 ἔρπεις, ὦ φίλ' Ἄδωνι, καὶ ἐνθάδε κῆς Ἀχέροντα  
 ἡμιθέων, ὥς φαντί, μονώτατος. οὐτ' Ἀγαμέμνων  
 τοῦτ' ἔπαθ' οὐτ' Αἴας ὁ μέγας, βαρυμάνιος ἦρως,  
 οὐθ' Ἐκτωρ, Ἐκάβας ὁ γεραίτατος εἵκατι παίδων, 1085
- 140 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανενθών,  
 οὐθ' οἱ ἔτι πρότεροι Λαπίθαι καὶ Δευκαλίωνες,  
 οὐ Πελοπτηιάδαι τε καὶ Ἀργεὺς ἄκρα Πελασγοί.  
 Ἴλαος, ὦ φίλ' Ἄδωνι, καὶ ἐς νέωτ' εὐθυμεύσαις  
 καὶ νῦν ἦνθες, Ἄδωνι, καί, ὅκκ' ἀφίκηι, φίλος ἤξεῖς. 1090
- 145 ΓΟ. Πραξινόα, τὸ χρῆμα σοφώτατον ἅ θήλειαι·  
 ὀλβία ὅσσα ἴσατι, πανολβία ὥς γλυκὺ φωνεῖ.  
 ὦρα ὅμως κῆς οἶκον. ἀνάριστος Διοκλείδας·  
 χῶνῆρ ὄξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.  
 χαῖρε, Ἄδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφικνεῖ. 1095

## XIV

THE DISTAFF (*Idyll* 28)

Γλαύκας, ὦ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας  
 γύναιξιν νόος οἰκωφελίας αἴσιν ἐπάβολος,  
 θέρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νεῖλεος ἀγλάαν,

- 127 ἄμμιν Gow: ἄλλα pap., M 128 τὸν μὲν Rossbach: τὰν μὲν pap., M  
 135 ἀρξεύμεθ' G. Kiessling: -ξούμεθ' ex -ξώμεθ' pap.: -ξώμεθ' M 143 Ἴλαος ω pap.:  
 Ἴλαθι νῦν M 145 σοφώτατον pap., conl. J. A. Hartung: -τερον M

- ὄππα Κύπριδος Ἴρον καλάμω χλωρον ὑπ' ἀππάλω.  
 5 τύιδε γάρ πλόον εὐάνεμον αἰτήμεθα παρ Δίοσ, 1100  
 ὄππως ξέννον ξμον τέρψομ' ἴδων κἀντιφιληθέω,  
 Νικίαν, Χαρίτων ἱμεροφώνων Ἴερον φύτον,  
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγενημέναν  
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὀπάσσομεν,  
 10 σὺν τᾷ πόλλα μὲν ἔργ' ἐκτελέσεις ἀνδρεῖοις πέπλοις, 1105  
 πόλλα δ' οἷα γυναῖκες φορέοισ' ὑδάτινα βράκη.  
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάναι πόκοις  
 πέξαιντ' αὐτοῦται, Θευγενιδὸς γ' ἔννεκ' εὐσφύρω  
 οὕτως ἀννυσίεργος, φιλέει δ' ὅσσα σαόφρονες.  
 15 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμαν 1110  
 ὄπασσαι σε δόμοις, ἀμμετέρας ἔσσαν ἀπὺ χθόνος.  
 καὶ γάρ τοι πάτρις ἄν ὥς Ἐφύρας κτίσσε ποτ' Ἀρχίας,  
 νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν.  
 νῦν μὲν οἶκον ἔχοισ' ἄνερὸς ὃς πόλλ' ἐδάη σόφα  
 20 ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλάλκεμεν, 1115  
 οἰκῆσθις κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,  
 ὥς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέληι,  
 καὶ οἱ μῶσστιν αἶε τῷ φιλαοίδῳ παρέχῃς ξένῳ.  
 κῆνο γὰρ τις ἔρει τῷπος ἴδων σ' "ἧ μεγάλη χάρις  
 25 δώρωι σὺνν ὀλίγωι· πάντα δὲ τίματα τὰ παρ φίλων." 1120

## XV SIMIAS

### THE WINGS OF EROS

Λεῦσσε με τὸν Γᾶς τε βαθυστέρνου ἄνακτ', Ἀκμονίδαν τ' ἄλλυδις ἐδράσαντα,  
 μηδὲ τρέσῃς, εἰ τόσος ὦν δάσκια βέβριθα λάχναι γένεια·  
 τᾶμος ἐγὼ γὰρ γενόμεν, ἀνίκ' ἔκραιν' Ἀνάγκα,  
 πάντα δὲ τᾶς εἶκε φραδαῖσι λυγραῖς

5 τύιδε pap., conl. Hermann: τὺ δὲ M    6 κἀντιφιληθέω Lobel: -λήσω M  
 24 τῷπος ἴδων Wordsworth: τῷ ποσείδων fere M

**XV**    *AP* 15.24; Theocriti codd. *GK*    2 βέβριθα λάχναι Salmasius: βεβριθότα  
 λαγνᾷ fere M    3 ἔκραιν' Salmasius: ἔκριν' M    4 δὲ τᾶς εἶκε Powell: δ' ἐς τᾶς εἶκε  
 m: δ' ἐκτάσει καὶ m: δὲ Γᾶς εἶκε e schol. Salmasius

- 5 ἔρπετά, †πάνθ' ὅσ' ἔρπει† 1125  
 δι' Αἰθρας  
 Χάους τε.  
 οὔτι δὲ Κύπριδος παῖς  
 ὠκυπέτας ἡδ' Ἄρεος καλεῖμαι,  
 10 οὔτι γὰρ ἔκρανα βίαι, πραῦνόωι δὲ πειθοῖ 1130  
 εἶκε δέ μοι γαῖα, θαλάσσας τε μυχοί, χάλκεος οὐρανός τε·  
 τῶν δ' ἐγὼ ἐκνοσφισάμαν ὠγύγιον σκάπτρον, ἔκρινον δὲ θεοῖς θέμιστας.

## XVI PHANOCLES

### THE DEATH OF ORPHEUS

- Ἦ ὥς Οἰάγοριο πᾶις Θρηϊκίος Ὀρφεύς  
 ἐκ θυμοῦ Κάλαιν στέρξε Βορηιάδην,  
 πολλάκι δὲ σκιεροῖσιν ἐν ἄλσεσιν ἔξετ' αἰίδων 1135  
 ὄν πόθον, οὐδ' ἦν οἱ θυμὸς ἐν ἡσυχίῃ,  
 5 ἀλλ' αἰεὶ μιν ἄγρυπνοι ὑπὸ ψυχῇ μελεδῶναι  
 ἔτρυχον, θαλερὸν δερκομένου Κάλαιν.  
 τὸν μὲν Βιστονίδες κακομήχανοι ἀμφιχυθεῖσαι  
 ἔκτανον, εὐήκη φάσγανα θηξάμεναι, 1140  
 οὐνεκα πρῶτος ἔδειξεν ἐνὶ Θρήικεσσιν ἔρωτας  
 10 ἄρρενας, οὐδὲ πόθους ἦινεσε θηλυτέρων.  
 τοῦ δ' ἀπὸ μὲν κεφαλῇν χαλκῶι τάμον, αὐτίκα δ' αὐτὴν  
 εἰς ἄλα Θρηϊκίῃ ρῖψαν ὁμοῦ χέλυι  
 ἦλωι καρτύνασαι, ἵν' ἐμφορέοιντο θαλάσσηι 1145  
 ἄμφω ἅμα, γλαυκοῖς τεγγόμεναι ῥοθίοις.  
 15 τὰς δ' ἱερῇ Λέσβωι πολιτὴ ἐπέκελσε θάλασσαν·

7 δέ Bergk, qui post Αἰθρας distinxit 9 ἡδ' Powell: δ' M: οὐδ' Wilamowitz  
 Ἄρεος Callierges: ἄερος m: ἄεριος m 10 ἔκρανα Salmasius: ἔκρινα M βίαι  
 Stephanus: βίας M πραῦνόωι Bergk: πραῦνω M 12 ἔκρινον Salmasius:  
 ἐκραινον M

**XVI** Stob. 20.2.47, IV 461–2 Hense 4 οὐδέ οἱ ἦν Bergk 9 πρῶτος ἔδειξεν  
 Brunck: πρῶτον δεῖξεν M 12 Θρηϊκίῃ Bergk: -ίην M 15 post u. lac. stat.  
 Dawe

- ἡχὴ δ' ὥς λιγυρῆς πόντον ἐπέσχε λύρης,  
 νήσους τ' αἰγιαλούς θ' ἄλιμυρέας, ἔνθα λίγεια  
 ἄνδρες Ὀρφεῖην ἐκτέρισαν κεφαλὴν, 1150  
 ἐν δὲ χέλυι τύμβωι λιγυρὴν θέσαν, ἥ καὶ ἀναύδους  
 20 πέτρας καὶ Φόρκου στυγνὸν ἔπειθεν ὕδωρ.  
 ἐκ κείνου μολπαὶ τε καὶ ἱμερτὴ κιθαριστὺς  
 νῆσον ἔχει, πασέων δ' ἐστὶν αἰοδοτάτη.  
 Θρηῖκες δ' ὥς ἐδάησαν ἀρήιοι ἔργα γυναικῶν 1155  
 ἄγρια, καὶ πάντας δεινὸν ἐσῆλθεν ἄχος,  
 25 ἃς ἀλόχους ἔστιζον, ἴν' ἐν χροῖ σήματ' ἔχουσαι  
 κυάνεα στυγεροῦ μὴ λελάθοιντο φόνου·  
 ποινὰς δ' Ὀρφεῖ κταμένωι στίζουσι γυναῖκας  
 εἰσέτι νῦν κείνης εἵνεκεν ἀμπλακίης. 1160

## XVII APOLLONIUS

THE ARGO SETS SAIL (*Argonautica* 1.536–58)

- Οἱ δ', ὥστ' ἡῖθεοι Φοίβωι χορόν ἢ ἐνὶ Πυθοῖ  
 ἢ που ἐν Ὀρτυγίῃ ἢ ἐφ' ὕδασι νῆσσοισιν  
 στησάμενοι, φόρμιγγος ὑπαὶ περὶ βωμόν ὁμαρτῇ  
 ἐμμελέως κραιπνοῖσι πέδον ῥήσσωσι πῶδεσσιν —  
 540 ὥς οἱ ὑπ' Ὀρφεὺς κιθάρῃ πέπληγον ἐρετμοῖς  
 πόντου λάβρον ὕδωρ, ἐπὶ δὲ ῥόθια κλύζοντο·  
 ἀφρῶι δ' ἔνθα καὶ ἔνθα κελαινὴ κήκιεν ἄλμη  
 δεινὸν μορμύρουσα ἐρισθενέων μένει ἀνδρῶν,  
 στράπτε δ' ὑπ' ἡελίωι φλογὶ εἵκελα νηὸς ἰούσης  
 545 τεύχεα· μακραί δ' αἰὲν ἔλευκαίνοντο κέλευθοι,  
 ἀτραπὸς ὥς χλοεροῖο διειδομένη πεδίοιο.  
 πάντες δ' οὐρανόθεν λεῦσσαν θεοὶ ἥματι κείνῳ  
 νῆα καὶ ἡμιθέων ἀνδρῶν γένος, οἳ τότε ἄριστοι  
 πόντον ἐπιπλώεσκον· ἐπ' ἀκροτάτῃσι δὲ νύμφαι  
 550 Πηλιάδες κορυφῇσιν ἐθάμβεον εἰσορόωσαι  
 ἔργον Ἀθηναίης Ἰτωνίδος ἡδὲ καὶ αὐτοὺς  
 ἦρωας χεῖρεσσιν ἐπικραδῶντας ἐρετμά·  
 αὐτὰρ ὃγ' ἐξ ὑπάτου ὄρεος κίεν ἄγχι θαλάσσης

- Χείρων Φιλλυρίδης, πολιῇ δ' ἐπὶ κύματος ἀγῇ  
 555 τέγγε πόδας, καὶ πολλὰ βαρεῖη χειρὶ κελεύων 1180  
 νόστον ἐπευφήμησεν ἀπηρέα νισσομένοισι·  
 σὺν καὶ οἱ παράκοιτις, ἐπωλένιον φορέουσα  
 Πηλεΐδην Ἀχιλῆα, φίλῳ δειδίσκετο πατρί.

## XVIII

HERACLES BREAKS HIS OAR (*Argonautica* 1.1153–71)

- Ἔνθ' ἔρις ἄνδρα ἕκαστον ἀριστῆων ὁρόθυνεν,  
 ὅστις ἀπολλήξειε πανύστατος· ἀμφὶ γὰρ αἰθῆρ  
 1155 νῆνεμος ἐστόρεσεν δίνας, κατὰ δ' εὔνασε πόντον.  
 οἱ δὲ γαληναῖη πίσυνοι ἐλάασκον ἐπιπρό  
 νῆα βίηι, τὴν δ' οὐ κε διέξ ἄλῳς αἰσσοῦσαν  
 οὐδὲ Ποσειδάωνος ἀελλόποδες κίχον ἵπποι·  
 ἔμπης δ', ἐγρομένοιο σάλου ζαχρηέσιν αὔραις, 1190  
 1160 αἱ νέον ἐκ ποταμῶν ὑπὸ δειέλων ἠερέθονται,  
 τειρόμενοι καμάτῳ μετελώφρον· αὐτὰρ ὁ τοῦσγε  
 πασσυδίῃ μογέοντας ἐφέλκετο κάρτεϊ χειρῶν  
 Ἡρακλῆς, ἐτίνασσε δ' ἀρηρότα δούρατα νηός.  
 ἀλλ' ὅτε δῆ, Μουσῶν λελιημένοι ἠπείροιο, 1195  
 1165 ῥυνδακίδας προχοὰς μέγα τ' ἥριον Αἰγαίωνος  
 τυτθὸν ὑπέκ Φρυγίης παρεμέτρεον εἰσορώωντες,  
 δὴ τότ', ἀνοχλίζων τετρηχότος οἴδματος ὀλκούς,  
 μεσσόθεν ἄξεν ἐρετμόν· ἀτὰρ τρύφος ἄλλο μὲν αὐτός  
 ἄμφω χερσὶν ἔχων πέσε δόχμιος, ἄλλο δὲ πόντος 1200  
 1170 κλύζε παλιρροθίοισι φέρων. ἀνὰ δ' ἔζητο σιγῇ  
 παπταίνων, χεῖρες γὰρ ἀήθεσον ἠρεμέουσαι.

## XIX

MEDEA'S DILEMMA (*Argonautica* 3.744–824)

- Νῦξ μὲν ἔπειτ' ἐπὶ γαῖαν ἄγεν κνέφας, οἱ δ' ἐνὶ πόντῳ  
 745 ναυτίλοι εἰς Ἑλίκην τε καὶ ἀστέρας ὠρίωνος  
 556 ἀπηρέα test.: ἀκηδέα M

XVIII 1161 καμάτῳ test.: καὶ δὴ M 1165 τε ρίον schol. u. l.

XIX uu. 744–5 habet *P. Oxy.* 690 745 ναυτίλοι pap., cj. Porson: ναῦται M

- ἔδρακον ἐκ νηῶν, ὕπνοιο δὲ καὶ τις ὁδίτης 1205  
 ἦδη καὶ πυλαωρὸς ἐέλδετο, καὶ τινα παίδων  
 μητέρα τεθνεώτων ἀδινὸν περὶ κῶμ' ἐκάλυπτεν,  
 οὐδὲ κυνῶν ὕλακῃ ἔτ' ἀνὰ πτόλιν, οὐ θρόος ἦεν  
 750 ἡχῆεις, σιγῇ δὲ μελαινομένην ἔχεν ὄρφνην·  
 ἀλλὰ μάλ' οὐ Μήδειαν ἐπὶ γλυκερὸς λάβεν ὕπνος. 1210  
 πολλὰ γὰρ Αἰσονίδαο πόθωι μελεδήματ' ἔγειρεν  
 δειδυῖαν ταύρων κρατερὸν μένος, οἷσιν ἔμελλε  
 φθίσθαι ἀεικελίῃ μοίρῃ κατὰ νειὸν Ἄρης.  
 755 πικρὰ δὲ οἱ κραδίῃ στηθέων ἔντοσθεν ἔθυιεν,  
 ἡελίου ὥς τις τε δόμοις ἐνιπάλλεται αἶγλη, 1215  
 ὕδατος ἐξανιοῦσα τὸ δὴ νέον ἡὲ λέβητι  
 ἡέ που ἐν γαυλῶι κέχυται, ἡ δ' ἐνθα καὶ ἐνθα  
 ὠκεῖν στροφάλιγγι τινάσσεται αἴσσουσα·  
 760 ὥς δὲ καὶ ἐν στηθεσσι κέαρ ἐλελίζετο κούρης.  
 δάκρυ δ' ἀπ' ὀφθαλμῶν ἐλέωι ῥέεν· ἔνδοθι δ' αἰεὶ 1220  
 τεῖρ' ὀδύνη, σμύχουσα διὰ χροὸς ἀμφί τ' ἀραιὰς  
 ἴνας καὶ κεφαλῆς ὑπὸ νείατον ἰνίον ἄχρις,  
 ἔνθ' ἀλεγεινότατον δύνει ἄχος, ὀππὸτ' ἀνίας  
 765 ἀκάματοι πρᾶπιδεσσι ἐνισκίμψωσιν ἔρωτες.  
 φῆ δὲ οἱ ἄλλοτε μὲν θελκτήρια φάρμακα ταύρων 1225  
 δωσέμεν· ἄλλοτε δ' οὐ τι, καταφθεῖσθαι δὲ καὶ αὐτῇ·  
 αὐτίκα δ' οὐτ' αὐτὴ θανέειν, οὐ φάρμακα δώσειν,  
 ἀλλ' αὐτῶς εὐκηλος ἐὴν ὀτλησέμεν ἄτην.  
 770 ἐζομένη δῆπειτα δοάσσατο, φώνησέν τε·  
 "δειλὴ ἐγώ, νῦν ἐνθα κακῶν ἢ ἐνθα γένωμαι; 1230  
 πάντῃ μοι φρένες εἰσὶν ἀμήχανοι, οὐδέ τις ἀλκή  
 πῆματος, ἀλλ' αὐτῶς φλέγει ἔμπεδον. ὥς ὀφελόν γε  
 Ἀρτέμιδος κραιπνοῖσι πάρος βελέεσσι δαμῆναι,  
 775 πρὶν τόνγ' εἰσιδέειν, πρὶν Ἀχαιίδα γαῖαν ἰκέσθαι  
 Χαλκιόπης υἱας· τοὺς μὲν θεὸς ἢ τις Ἑρινύς 1235  
 ἄμμι πολυκλαύτους δεῦρ' ἦγαγε κεῖθεν ἀνίας.  
 φθίσθω ἀεθλεύων, εἴ οἱ κατὰ νειὸν ὀλέσθαι  
 μοῖρα πέλει· πῶς γὰρ κεν ἐμούς λελάθοιμι τοκῆας  
 780 φάρμακα μησαμένα, ποῖον δ' ἐπὶ μῦθον ἐνίψω;  
 τίς δὲ δόλος, τίς μῆτις ἐπὶ κλοπος ἔσσειτ' ἀρωγῆς; 1240

755–60 post 765 transposuit Fränkel 765 ἐνιχρίμψωσιν m (cf. 470)

775 νῆα κομίσσαι Fränkel: γαῖαν κομίσσαι schol. u.l.



- ἧ μιν ἄνευθ' ἐτάρων προσπτύξομαι οἷον ἰδοῦσα;  
 δῦσμορος· οὐ μὲν ἔολπα καταφθιμένοιό περ ἔμπη  
 λωφήσειν ἀχέων, τότε δ' ἂν κακὸν ἄμμι πέλοιτο,  
 785 κείνος ὅτε ζωῆς ἀπαμείρεται. ἐρρέτω αἰδώς,  
 ἐρρέτω ἀγλαΐη, ὃ δ' ἐμῇ ἰότητι σωθεῖς 1245  
 ἀσκηθῆς, ἵνα οἱ θυμῷ φίλον, ἔνθα νέοιτο·  
 αὐτὰρ ἐγὼν αὐτῆμαρ, ὅτ' ἐξανύσειεν ἄεθλον,  
 τεθναίην, ἧ λαιμὸν ἀναρτήσασα μελάθρῳ  
 790 ἧ καὶ πασσαμένη ραιστήρια φάρμακα θυμοῦ.  
 ἀλλὰ καὶ ὧς φθιμένῃ μοι ἐπιλλίξουσιν ὀπίσσω 1250  
 κερτομίας, τηλοῦ δὲ πόλις περὶ πᾶσα βοήσει  
 πότμον ἐμόν· καὶ κέν με διὰ στόματος φορέουσai  
 Κολχίδες ἄλλυδις ἄλλαι ἀεικέα μωμήσονται,  
 795 ἥτις κηδομένη τόσον ἀνέρος ἄλλοδαποῖο  
 κάτθανεν, ἥτις δῶμα καὶ οὓς ἥισχυνε τοκῆς, 1255  
 μαργουσύνῃ εἷξασα. τί δ' οὐκ ἐμόν ἔσσεται αἰσχος;  
 ὦ μοι ἐμῆς ἄτης. ἧ τ' ἂν πολὺ κέρδιον εἶη  
 τῇδ' αὐτῇ ἐν νυκτὶ λιπεῖν βίον ἐν θαλάμοισιν,  
 800 πότμῳ ἀνωῖστωι, κάκ' ἐλέγχεα πάντα φυγοῦσαν,  
 πρὶν τάδε λωβήεντα καὶ οὐκ ὀνομαστὰ τελέσσαι." 1260  
 ἧ, καὶ φωριαμὸν μετεκίαθεν, ἧ ἔνι πολλὰ  
 φάρμακά οἱ τὰ μὲν ἐσθλὰ τὰ δὲ ραιστήρι' ἔκειτο.  
 ἐνθεμένη δ' ἐπὶ γούνατ' ὀδύρετο, δεῦε δὲ κόλπους  
 805 ἄλληκτον δακρύοισι, τὰ δ' ἔρρεεν ἀσταγὲς αὐτως,  
 αἶν' ὀλοφυρομένης τὸν ἐὸν μόρον. ἴετο δ' ἧ γε 1265  
 φάρμακα λέξασθαι θυμοφθόρα τόφρα πάσαιτο,  
 ἦδη καὶ δεσμούς ἀνελύετο φωριαμοῖο,  
 ἐξελέειν μεμαυῖα, δυσάμμορος· ἀλλὰ οἱ ἄφνω  
 810 δεῖμ' ὀλοὸν στυγεροῖο κατὰ φρένας ἦλθ' Ἀΐδαο,  
 ἔσχετο δ' ἀμφασίῃ δηρὸν χρόνον, ἀμφὶ δὲ πᾶσαι 1270  
 θυμηδεῖς βιότοιο μεληδόνες ἰνδάλλοντο.  
 μνήσατο μὲν τερπνῶν ὅσ' ἐνὶ ζωοῖσι πέλονται,  
 μνήσασθ' ὀμηλικῆς περιγηθέος, οἷά τε κούρη·  
 815 καὶ τέ οἱ ἥελιος γλυκίων γένετ' εἰσοράσθαι 1275  
 ἧ πάρος, εἰ ἐτεόν γε νόμῳ ἐπεμαίεθ' ἕκαστα.  
 καὶ τὴν μὲν ῥα πάλιν σφετέρων ἀποκάτθετο γούνων  
 "Ἥρης ἐννεσίησι μετάτροπος, οὐδ' ἔτι βουλάς

- 820 ἄλλῃ δοιάζεσκεν, ἐέλδετο δ' αἶψα φανῆναι  
 ἥω τελλομένην, ἵνα οἱ θελκτῆρια δοίῃ  
 φάρμακα συνθεσίησι καὶ ἀντήσειεν ἐς ὦπῃν. 1280  
 πυκνὰ δ' ἀνὰ κληῖδας ἐὼν λύεσκε θυράων,  
 αἶγλῃν σκεπτομένη· τῇ δ' ἀσπᾶσιον βάλε φέγγος  
 Ἥριγενῆς, κίνυντο δ' ἀνὰ πτολίεθρον ἕκαστοι.

## XX

TALOS (*Argonautica* 4.1629–88)

- 1630 Ἥμος δ' ἡέλιος μὲν ἔδου, ἀνὰ δ' ἤλυθεν ἀστήρ  
 αὔλιος, ὅς τ' ἀνέπαυσεν ὀιζυροὺς ἄροτῆρας, 1285  
 δὴ τότε ἔπειτ', ἀνέμοιο κελαινῇ νυκτὶ λιπόντος,  
 ἰστία λυσάμενοι περιμήκεά τε κλίναντες  
 ἰστόν, ἐυξέστησιν ἐπερρώντ' ἐλάτησιν  
 παννύχιοι καὶ ἐπ' ἡμαρ, ἐπ' ἡματι δ' αὖτις ἰοῦσαν  
 1635 νύχθ' ἐτέρην· ὑπέδεκτο δ' ἀπόπροθι παιπαλδέσσα 1290  
 Κάρπαθος. ἔνθεν δ' οἱ γε περαιώσεσθαι ἔμελλον  
 Κρήτην, ἣ τ' ἄλλων ὑπέρεπλετο εἰν ἀλὶ νήσων·  
 τοὺς δὲ Τάλως χάλκειος, ἀπὸ στιβαροῦ σκοπέλειο  
 ῥηγνύμενος πέτρας, εἵργε χθονὶ πείσματ' ἀνάψαι  
 1640 Δικταίην ὄρμοιο κατερχομένους ἐπιωγῇν. 1295  
 τὸν μὲν, χαλκείης μελιγενέων ἀνθρώπων  
 ῥίζης λοιπὸν ἐόντα μετ' ἀνδράσιν ἡμιθέοισιν,  
 Εὐρώπῃ Κρονίδης νήσου πόρεν ἔμμεναι οὖρον,  
 τρεῖς περὶ χαλκείοις Κρήτην ποσὶ δινεύοντα.  
 1645 ἀλλ' ἦτοι τὸ μὲν ἄλλο δέμας καὶ γυῖα τέτυκτο 1300  
 χάλκεος ἡδ' ἄρρηκτος, ὑπαὶ δέ οἱ ἔσκε τένοντος  
 σῦριγξ αἱματόεσσα κατὰ σφυρόν· ἀμφ' ἄρα τὴν γε  
 λεπτός ὤμῃν ζωῆς ἔχε πείρατα καὶ θανάτοιο.  
 οἱ δέ, δῦτη μάλα περ δεδμημένοι, αἶψ' ἀπὸ χέρσου  
 1650 νῆα περιδδείσαντες ἀνακρούεσκον ἔρετμοῖς. 1305  
 καὶ νῦ κ' ἐπισμυγεῶς Κρήτης ἐκὰς ἡέρθησαν  
 ἀμφότερον δίψῃ τε καὶ ἄλγεσι μοχθίζοντες,  
 εἰ μὴ σφιν Μῆδεια λιαζομένοις ἀγόρευσε·

XX  
 ó M

1644 Κρήτην ποσὶ M: ποσὶν ἡματι Fränkel

1647 ἀμφ' ἄρα Fränkel: αὐτὰρ

- 1655 "κέκλυτέ μεν· μούνη γὰρ οἶομαι ὕμμι δαμάσσειν  
 ἄνδρα τόν, ὅστις ὅδ' ἐστί, καὶ εἰ παγχάλκεον ἴσχει 1310  
 ὃν δέμας, ὅπποτε μὴ οἱ ἐπ' ἀκάματος πέλοι αἰών.  
 ἀλλ' ἔχετ' αὐτοῦ νῆα θελήμονες ἐκτὸς ἐρωῆς  
 πετράων, εἴως κεν ἐμοὶ εἴξειε δαμῆναι."  
 ὥς ἄρ' ἔφη· καὶ τοὶ μὲν ὑπὲκ βελέων ἐρύσαντο  
 1660 νῆ' ἐπ' ἐρετμοῖσιν, δεδοκημένοι ἦντινα ῥέξει 1315  
 μῆτιν ἀνωΐστως. ἡ δὲ πτύχα πορφυρέοιο  
 προσχομένη πέπλοιο παρειάων ἐκάτερθεν  
 βήσατ' ἐπ' ἱκριόφιν, χειρὸς δέ ἐ χειρὶ μεμαρπῶς  
 Αἰσονίδης ἐκόμιζε διὰ κληϊδας ἰοῦσαν.  
 1665 ἔνθα δ' αἰοιδῆσιν μελίσσεται θέλγε τε Κῆρας 1320  
 θυμοβόρους, Ἄϊδαο θαὸς κύνας, αἶ περὶ πᾶσαν  
 ἡέρα δινεύουσαι ἐπὶ ζωοῖσιν ἄγονται.  
 τὰς γουναζομένη τρίς μὲν παρεκέκλετ' αἰοιδαῖς,  
 τρίς δὲ λιταῖς· θεμένη δὲ κακὸν νόον, ἐχθοδοποῖσιν  
 1670 ὅμμασι χαλκείοιο Τάλω ἐμέγηρεν ὀπωπᾶς· 1325  
 λευγαλέον δ' ἐπὶ οἱ πρῆεν χόλον, ἐκ δ' αἰδήλα  
 δείκῃλα προῖαλλεν, ἐπιζάφελον κοτέουσα.  
 Ζεῦ πάτερ, ἡ μέγα δὴ μοι ἐνὶ φρεσὶ θάμβος ἄηται,  
 εἰ δὴ μὴ νοῦσοισι τυπῆϊσὶ τε μοῦνον ὄλεθρος  
 1675 ἀντιάει, καὶ δὴ τις ἀπόπροθεν ἄμμε χαλέπτει, 1330  
 ὥς ὃ γε, χάλκειός περ ἐών, ὑπόειξε δαμῆναι  
 Μηδείης βρίμη πολυφαρμάκου· ἄν δὲ βαρείας  
 ὀχλίζων λάιγγας ἐρυκέμεν ὄρμον ἰκέσθαι,  
 πετραίῳ στόνυχι χρίμψε σφυρόν, ἐκ δὲ οἱ ἰχώρ  
 1680 τηκομένῳ ἵκελος μολίβῳι ῥέεν. οὐδ' ἔτι δηρόν 1335  
 εἰστήκει προβλήτος ἐπεμβεβαῶς σκοπέλοιο·  
 ἀλλ' ὥς τίς τ' ἐν ὄρεσσι πελωρήν ὑπόθι πεύκη,  
 τήν τε θοοῖς πελέκεσσιν ἔθ' ἡμιπλήγα λιπόντες  
 ὑλοτόμοι δρυμοῖο κατήλυθον, ἡ δ' ὑπὸ νυκτὶ  
 1685 ῥιπῆσιν μὲν πρῶτα τινάσσεται, ὕστερον αὖτε 1340  
 πρυμνόθεν ἐξεαγεῖσα κατήριπεν· ὥς ὃ γε ποσσὶν  
 ἀκαμάτοις τείως μὲν ἐπισταδὸν ἠιωρεῖτο,  
 ὕστερον αὖτ' ἀμενηνὸς ἀπείρονι κάππεσε δούπῳι.

1659 ἐρύοντο m 1664 κληϊδας Brunck: -δος M 1665 μέλπε m τε Wellauer:  
 δε M 1675 χαλέπτει m 1680 οὐδ' ἔτι Brunck: οὐδέ τι M

# XXI MOSCHUS

## EUROPA

- Εὐρώπῃ ποτὲ Κύπρις ἐπὶ γλυκὺν ἦκεν ὄνειρον,  
 νυκτὸς ὅτε τρίτατον λάχος ἴσταται, ἐγγύθι δ' ἥως, 1345  
 ὕπνος ὅτε γλυκίῳ μέλιτος βλεφάροισιν ἐφίζων  
 λυσιμελὲς πεδάει μαλακῶι κατὰ φάεα δεσμῶι,  
 5 εὖτε καὶ ἀτρεκέων ποιμαίνεται ἔθνος ὀνείρων.  
 τῆμος ὑπωροφίοισιν ἐνὶ κνώσσουσα δόμοισι  
 Φοίνικος θυγάτηρ ἔτι παρθένος Εὐρώπεια 1350  
 ὥϊσατ' ἡπείρους δοιάς περὶ εἶο μάχεσθαι,  
 Ἀσίδα τ' ἀντιπέρην τε· φυτὴν δ' ἔχον οἶα γυναιῖκες.  
 10 τῶν δ' ἡ μὲν ξείνης μορφὴν ἔχεν, ἡ δ' ἄρ' ἐώικει  
 ἐνδαπίῃ, καὶ μᾶλλον ἐῆς περισχετο κούρης,  
 φάσκεν δ' ὥς μιν ἔτικτε καὶ ὥς ἀτίτηλέ μιν αὐτή. 1355  
 ἡ δ' ἐτέρη κρατερῇσι βιωμένη παλάμησιν  
 εἴρουεν οὐκ ἀέκουσαν, ἐπεὶ φάτο μόρσιμον εἶο  
 15 ἐκ Διὸς αἰγιόχου γέρας ἔμμεναι Εὐρώπειαν.  
 ἡ δ' ἀπὸ μὲν στρωτῶν λεχέων θόρε δειμαίνουσα,  
 παλλομένη κραδίην· τὸ γὰρ ὥς ὕπαρ εἶδεν ὄνειρον. 1360  
 ἐξομένη δ' ἐπὶ δηρὸν ἀκὴν ἔχεν, ἀμφοτέρας δέ  
 εἰσέτι πεπταμένοισιν ἐν ὄμμασιν εἶχε γυναῖκας.  
 20 ὅπῃ δὲ δειμαλέην ἀνενείκατο παρθένος αὐδὴν·  
 "τίς μοι τοιάδε φάσματ' ἐπουρανίων προΐηλε;  
 ποῖοί με στρωτῶν λεχέων ὕπερ ἐν θαλάμοισιν 1365  
 ἡδὺ μάλα κνώσσουσας ἀνεπτοίησαν ὄνειροι;  
 τίς δ' ἦν ἡ ξείνη τὴν εἴσιδον ὑπνώουσα;  
 25 ὥς μ' ἔλαβε κραδίην κείνης πόθος, ὥς με καὶ αὐτὴ  
 ἀσπασίως ὑπέδεκτο καὶ ὥς σφετέρην ἴδε παῖδα.  
 ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κρήνειαν ὄνειρον". 1370  
 ὥς εἰποῦσ' ἀνόρουσε, φίλας δ' ἐπεδίξεθ' ἑταίρας  
 ἥλικας οἰέτεας θυμῆρας εὐπατερείας  
 30 τῇσιν ἀεὶ συνάθουρεν ὅτ' ἐς χορὸν ἐντύναιτο  
 ἡ ὅτε φαιδρύνοιτο χροὰ προχοῇσιν ἀναύρων

- ἦ ὁπότε' ἐκ λειμῶνας ἐύπνοα λείρι' ἀμέργοι. 1375  
 αἱ δέ οἱ αἶψα φάνανθεν, ἔχον δ' ἐν χερσὶν ἐκάστη  
 ἀνθοδόκον τάλαρον· ποτὶ δὲ λειμῶνας ἔβαινον  
 35 ἀγχιάλους, ὅθι τ' αἰὲν ὀμιλαδὸν ἡγερέθοντο  
 τερπόμεναι ῥοδέηι τε φυῇ καὶ κύματος ἡχῇ.  
 αὐτὴ δὲ χρύσειον τάλαρον φέρεν Εὐρώπεια 1380  
 θηητόν, μέγα θαῦμα, μέγαν πόνον Ἡφαίστοιο,  
 ὃν Λιβύηι πόρε δῶρον ὅτ' ἐς λέχος Ἐννοσιγαίου  
 40 ἦεν· ἡ δὲ πόρεν περικαλλεῖ Τηλεφάσσηι,  
 ἦτε οἱ αἵματος ἔσκεν· ἀνύμφωι δ' Εὐρωπείηι  
 μήτηρ Τηλεφάσσσα περικλυτὸν ὦπασε δῶρον.  
 ἐν τῷ δαίδαλα πολλὰ τετεύχато μαρμαίροντα·  
 ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἴναχίς ἴω  
 45 εἰσέτι πόρτις ἐοῦσα, φυὴν δ' οὐκ εἶχε γυναῖκα.  
 φοιταλέη δὲ πόδεσσιν ἐφ' ἄλμυρά βαῖνε κέλευθα  
 νηχομένη ἰκέλη, κυάνου δ' ἐτέυκτο θάλασσα· 1390  
 δοιοῦ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύσιν αἰγιαλοῖο  
 φῶτες ἀολλήδην, θηεῦντο δὲ ποντοπόρον βοῦν.  
 50 ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἡρέμα χερσὶ  
 πόρτιος Ἴναχίης· τὴν δ' ἐπταπόρῳ παρὰ Νείλῳ  
 ἐκ βοὸς εὐκεράοιο πάλιν μετάμειβε γυναῖκα. 1395  
 ἀργύρεος μὲν ἔην Νείλου ῥόος, ἡ δ' ἄρα πόρτις  
 χαλκείη, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς.  
 55 ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνην ταλάροιο  
 Ἑρμείης ἦσκητο, πέλας δέ οἱ ἐκτετάνυστο  
 Ἄργος ἀκοιμήτοισι κεκασμένος ὀφθαλμοῖσι. 1400  
 τοῖο δὲ φοινήεντος ἄφ' αἵματος ἐξανέτελλεν  
 ὄρνις ἀγαλλόμενος πτερύγων πολυανθεί χροίῃ,  
 60 τὰς ὃ γ' ἀναπλώσας ὥσεί τέ τις ὠκύαλος νηῦς  
 χρυσείου ταλάροιο περίσκεπε χεῖλεα ταρσοῖς.  
 τοῖος ἔην τάλαρος περικαλλέος Εὐρωπείης. 1405  
 αἱ δ' ἐπεὶ οὖν λειμῶνας ἐς ἀνθεμόντας ἵκανον,  
 ἄλλη ἐπ' ἄλλοίοισι τότ' ἄνθεσι θυμὸν ἔτερπον.

32 ἀμέργοι Meineke: ἀμέρσοι M 41 ἡ θ' ἐοῦ Gow 47 κυάνου Meineke: -νὴ M  
 48 δοιοῦ Hermann: -οἱ M ὀφρύσιν m, conl. Hermann: -ύι m: -ύος m 51 Ἴναχίης·  
 τὴν Pierson: εἰναλῆς τὴν m: ἐς καλλίστην m 60 τὰς ὃ γ' Maas: ταρσὸν M

- 65 τῶν ἢ μὲν νάρκισσον εὐπνοον, ἢ δ' ὑάκινθον,  
 ἢ δ' Ἴον, ἢ δ' ἔρπυλλον ἀπαίνυτο· πολλὰ δ' ἔραζε  
 λειμῶνων ἐαροτρεφέων θαλέθεσκε πέτῃλα. 1410  
 αἱ δ' αὖτε ξανθοῖο κρόκου θυόεσσαν ἔθειραν  
 δρέπτον ἐριδμαίνουσαι· ἀτὰρ μέσσησιν ἄνασσα  
 70 ἀγλατὴν πυρσοῖο ρόδου χεῖρεσσι λέγουσα  
 οἷά περ ἐν Χαρίτεσσι διέπρεπεν Ἀφρογένηα.  
 οὐ μὲν δηρὸν ἔμελλεν ἐπ' ἄνθεσι θυμὸν ἰαίνειν, 1415  
 οὐδ' ἄρα παρθενίην μίτρην ἄχραντον ἔρυσθαι.  
 ἧ γὰρ δὴ Κρονίδης ὥς μιν φράσαθ' ὥς ἐόλητο  
 75 θυμὸν ἀνωίστοισιν ὑποδμηθεὶς βελέεσσι  
 Κύπριδος, ἡ μούνη δύνатаи καὶ Ζῆνα δαμάσσαι.  
 δὴ γὰρ ἀλευόμενος τε χόλον ζηλήμονος Ἥρης  
 1420 παρθενικῆς τ' ἐθέλων ἀταλὸν νόον ἐξαπατῆσαι  
 κρύψε θεὸν καὶ τρέψε δέμας καὶ γίνετο ταῦρος,  
 80 οὐχ οἷος σταθμοῖς ἐνὶ φέρβεται, οὐδὲ μὲν οἷος  
 ὦλκα διατμήγει σύρων εὐκαμπὲς ἄροτρον,  
 οὐδ' οἷος ποιμνῆς ἐπὶ βόσκεται, οὐδὲ μὲν οἷος 1425  
 ζεύγλῃ ὑποδμηθεὶς ἐρύει πολύφορτον ἀπήνην.  
 τοῦ δ' ἦτοι τὸ μὲν ἄλλο δέμας ξανθόχροον ἔσκε,  
 85 κύκλος δ' ἀργύφεος μέσσωι μάρμαρῃ μετώπῳ,  
 ὅσσε δ' ὑπογλαύσσεσκε καὶ ἥμερον ἀστράπτεσκεν.  
 ἴσα τ' ἐπ' ὀλλήλοισι κέρα ἀνέτελλε καρήνου 1430  
 ἄντυγος ἡμιτόμου κεραῆς ἅτε κύκλα σελήνης.  
 ἦλυθε δ' ἐς λειμῶνα καὶ οὐκ ἐφόβησε φασανθεὶς  
 90 παρθενικάς, πάσῃσι δ' ἔρωσ γενετ' ἐγγὺς ἰκέσθαι  
 ψαῦσαι θ' ἡμερτοῖο βοὸς τοῦ τ' ἄμβροτος ὁδμή  
 τηλόθι καὶ λειμῶνος ἐκαίνυτο λαρὸν αὐτμήν. 1435  
 στῇ δὲ ποδῶν προπάροιθεν ἀμύμονος Εὐρωπείης  
 καὶ οἱ λιχμάζεσκε δέρην, κατέθελγε δὲ κούρην.  
 95 ἡ δέ μιν ἀμφαφάσκει καὶ ἡρέμα χεῖρεσιν ἀφρόν  
 πολλὸν ἀπὸ στομάτων ἀπομόργνυτο καὶ κύσε ταῦρον.  
 αὐτὰρ ὁ μειλίχιον μυκήσατο· φαῖτό κεν αὐλοῦ 1440  
 Μυγδονίου γλυκὺν ἦχον ἀνηπύοντος ἀκούειν·  
 ὦκλασε δὲ πρὸ ποδοῖν, ἐδέρκετο δ' Εὐρώπειαν

83 ζεύγλῃ Böhler : ὅστις M: μάστι Ahrens: αὐχέν' Jacobs 88 ἄντυγ' ἐς ἡμίτομον  
 Dawe 91 τ' Gow: δ' m: γ' m: om. m 97 φαῖτό Meineke: φαῖέ m: φαῖης m

- 100 αὐχέν' ἐπιστρέψας, καὶ οἱ πλατὺ δείκνυε νῶτον.  
 ἡ δὲ βαθυπλοκάμοισι μετέννεπε παρθηνικήισι·  
 "δεῦθ', ἐτάραι φίλῃαι καὶ ὁμήλικες, ὄφρ' ἐπὶ τῷιδε 1445  
 ἔζόμεναι ταύρωι τερπώμεθα· δὴ γὰρ ἀπάσας  
 νῶτον ὑποστορέσας ἀναδέξεται οἷά τ' ἐνήης
- 105 πρηγὺς τ' εἰσιδέειν καὶ μείλιχος· οὐδέ τι ταύροις  
 ἄλλοισι προσέοικε, νόος δέ οἱ ἡῦτε φωτός  
 αἴσιμος ἀμφιθέει, μούνης δ' ἐπιδεύεται αὐδῆς". 1450  
 ὣς φαμένη νῶτοισιν ἐφίζανε μειδιόωσα,  
 αἱ δ' ἄλλαι μέλλεσκον, ἄφαρ δ' ἀνεπήλατο ταῦρος,
- 110 ἦν θέλεν ἀρπάξας, ὠκύς δ' ἐπὶ πόντον ἵκανεν.  
 ἡ δὲ μεταστρεφθεῖσα φίλας καλέεσκεν ἐταίρας  
 χεῖρας ὀρεγνυμένη, ταῖ δ' οὐκ ἐδύναντο κιχάνειν. 1455  
 ἀκτάων δ' ἐπιβὰς πρόσσω θέεν ἡῦτε δελφίς,  
 χηλαῖς ἀβρεκτοῖσιν ἐπ' εὐρέα κύματα βαίνων.
- 115 ἡ δὲ τότε ἔρχομένοιο γαληνιάσκε θάλασσα,  
 κήτεα δ' ἀμφὶς ἄταλλε Διὸς προπάροιθε ποδοῖν,  
 γηθόσυνος δ' ὑπὲρ οἶδμα κυβίστее βυσσόθε δελφίς. 1460  
 Νηρεΐδες δ' ἀνέδυσαν ὑπὲξ ἁλός, αἱ δ' ἄρα πᾶσαι  
 κητεῖοις νῶτοισιν ἐφήμεναι ἐστιχόωντο.
- 120 καὶ δ' αὐτὸς βαρύδουπος ὑπεῖρ ἁλός Ἐννοσίγαιος  
 κῦμα κατιθύνων ἀλίης ἡγεῖτο κελεύθου  
 αὐτοκασιγνήτωι· τοῖ δ' ἀμφὶ μιν ἡγερέθοντο 1465  
 Τρίτωνες, πόντοιο βαρύθροοι αὐλητῆρες,  
 κόχλοισιν ταναοῖς γάμιον μέλος ἡπύοντες.
- 125 ἡ δ' ἄρ' ἐφεζομένη Ζηνὸς βοέοις ἐπὶ νῶτοις  
 τῇ μὲν ἔχεν ταύρου δολιχὸν κέρας, ἐν χερὶ δ' ἄλλῃ  
 εἴρνε πορφυρέας κόλπου πτύχας, ὄφρα κε μὴ μιν 1470  
 δεύοι ἐφελκόμενον πολιῆς ἁλός ἄσπετον ὕδωρ.  
 κολπώθη δ' ὥμοισι πέπλος βαθὺς Εὐρωπείης
- 130 ἰστίον οἷά τε νηός, ἐλαφρίζεσκε δὲ κούρην.  
 ἡ δ' ὅτε δὴ γαίης ἄπο πατρίδος ἦεν ἀνευθεν,  
 φαίνετο δ' οὐτ' ἀκτὴ τις ἀλῖρροθος οὐτ' ὄρος αἰπύ, 1475  
 ἀλλ' ἀήρ μὲν ὕπερθεν ἔνερθε δὲ πόντος ἀπείρων,  
 ἀμφὶ ἐπαπτήνασα τόσῃν ἀνενείκατο φωνήν·

- 135 "πῆι με φέρεις, θεόταυρε; τίς ἔπλεο; πῶς δὲ κέλευθα  
ἀργαλὲ' εἰλιπόδεσσι διέρχαι, οὐδὲ θάλασσαν  
δαιμαίνεις; νηυσὶν γὰρ ἐπίδρομός ἐστι θάλασσα  
ὠκυάλοις, ταῦροι δ' ἀλίην τρομέουσιν ἀταρπὸν. 1480  
ποῖόν σοι ποτόν ἡδύ, τίς ἐξ ἁλὸς ἔσσειτ' ἐδωδή;  
140 ἦ ἄρα τις θεὸς ἐσσί; θεοῖς γ' ἐπεικότα ῥέζεις.  
οὐθ' ἄλλιοι δελφῖνες ἐπὶ χθονὸς οὔτε τι ταῦροι  
ἐν πόντῳ στιχώσῃ, σὺ δὲ χθόνα καὶ κατὰ πόντον 1485  
ἄτρομος αἴσσεις, χηλαὶ δὲ τοὶ εἰσιν ἔρετμά.  
ἦ τάχα καὶ γλαυκῆς ὑπὲρ ἡέρος ὑψόσ' ἀερθεῖς  
145 εἵκελος αἰψηροῖσι πετήσσαι οἰωνοῖσιν.  
ῶμοι ἐγὼ μέγα δὴ τι δυσάμμορος, ἦ ῥά τε δῶμα  
πατρὸς ἀποπρολιποῦσα καὶ ἐσπομένη βοῖ τῷδε 1490  
ξείνῃν ναυτιλίην ἐφέπω καὶ πλάζομαι οἴῃ.  
ἀλλὰ σύ μοι, μεδέων πολιῆς ἁλὸς Ἑννοσίγαιε,  
150 ἴλαος ἀντιάσεις, ὃν ἔλπομαι εἰσοράασθαι  
τόνδε κατιθύνοντα πλόον προκέλευθον ἐμῆο·  
οὐκ ἄθεεῖ γὰρ ταῦτα διέρχομαι ὑγρά κέλευθα". 1495  
ὥς φάτο· τὴν δ' ὦδε προσεφώνεεν ἠύκερως βοῦς·  
"θάρσει παρθενική· μὴ δεῖδιθι πόντιον οἶδμα.  
155 αὐτός τοι Ζεὺς εἰμι, καὶ ἐγγύθεν εἶδομαι εἶναι  
ταῦρος, ἐπεὶ δύναμαί γε φανήμεναι ὅττι θέλωμι.  
σὸς δὲ πόθος μ' ἀνέηκε τόσῃν ἅλα μετρήσασθαι 1500  
ταύρῳ ἐειδόμενον. Κρήτη δέ σε δέξεται ἤδη  
ἦ μ' ἔθρεψε καὶ αὐτόν, ὅπῃ νυμφῆα σεῖο  
160 ἔσσειται· ἐξ ἐμέθεν δὲ κλυτοὺς φητῦσαι υἴας  
οἳ σκηπτοῦχοι ἅπαντες ἐπιχθονίοισιν ἔσονται".  
ὥς φάτο· καὶ τετέλεστο τά περ φάτο. φαίνεται μὲν δὴ 1505  
Κρήτη, Ζεὺς δὲ πάλιν σφετέρην ἀνελάζετο μορφήν  
λῦσε δὲ οἱ μήτρην, καὶ οἱ λέχος ἔντυον ὦραι.  
165 ἡ δὲ πάρος κούρη Ζηνὸς γένετ' αὐτίκα νύμφη,  
καὶ Κρονίδῃ τέκε τέκνα καὶ αὐτίκα γίνετο μήτηρ.

135-6 κέλευθα ἀργαλὲ' εἰλιπόδεσσι Ahrens: κέλευθον ἀργαλείοσι πόδεσσι m: -θον -έην  
π. m 140 γ' Edmonds: δ' M 150 ἀντήσεας m 155 καὶ Wakefield: καὶ  
M 156 ὅττι θέλωμι Hermann 166 καὶ αὐ. γ. μ. del. Wilamowitz ut interpo-  
latoris manu confecta; idem lac. post u. indicauit



## XXII

## BION

## EROS AND THE FOWLER (FR. 13)

- ἵξευτὰς ἔτι κῶρος ἐν ἄλσει δενδράεντι 1510  
 ὄρνεα θηρεύων τὸν ὑπόπτερον εἶδεν Ἑρωτα  
 ἐσδόμενον πύξιοιο ποτὶ κλάδον· ὥς δὲ νόησε,  
 χαίρων ὦνεκα δὴ μέγα φαίνεται τῶρνεον αὐτῷ,  
 5 τῶς καλάμῳς ἅμα πάντας ἐπ' ἀλλάλοισι συνάπτων  
 ταῖ καὶ ταῖ τὸν Ἑρωτα μετάλμενον ἀμφεδόκευε. 1515  
 χῶ παῖς, ἀσχαλάων ὅκα οἱ τέλος οὐδὲν ἀπάντη,  
 τῶς καλάμῳς ρίψας ποτ' ἀροτρέα πρέσβυν ἵκανε  
 ὅς νιν τάνδε τέχνην ἐδιδάξατο, καὶ λέγειν αὐτῷ  
 10 καὶ οἱ δεῖξεν Ἑρωτα καθήμενον. αὐτὰρ ὁ πρέσβυς  
 μειδιῶν κίνησε κάρη καὶ ἀμείβετο παῖδα· 1520  
 "φείδεο τὰς θήρας, μὴδ' ἐς τόδε τῶρνεον ἔρχευ.  
 φεῦγε μακράν· κακὸν ἐντι τὸ θηρίον. ὀλβιος ἔσσης  
 εἰσόκε μὴ νιν ἔλθῃς· ἦν δ' ἀνέρος ἐς μέτρον ἔλθῃς  
 15 οὗτος ὁ νῦν φεύγων καὶ ἀπάλμενος αὐτὸς ἀφ' αὐτῷ  
 ἐλθὼν ἐξαπίνης κεφαλὰν ἔπι σεῖο καθιξεῖ". 1525

## XXIII

## THE LAMENT FOR ADONIS

- Αἰάζω τὸν Ἀδωνιν, "ἀπώλετο καλὸς Ἀδωνις".  
 "ᾤλετο καλὸς Ἀδωνις", ἐπαιάζουσιν Ἑρωτες.  
 μηκέτι πορφυρέοις ἐνὶ φάρεσι Κύπρι κάθειυδε·  
 ἔγρεο, δειλαία, κυανόστολα καὶ πλατάγησον  
 5 στήθεα καὶ λέγε πᾶσιν, "ἀπώλετο καλὸς Ἀδωνις". 1530  
 αἰάζω τὸν Ἀδωνιν· ἐπαιάζουσιν Ἑρωτες.

XXII Stob. 20.2.57, IV 464-5 Hense 2 τὸν ὑπόπτερον Briggs: τὸν  
 ἀπότροπον M: fort. τανυσίπτερον uel ταναόπτερον 7 ὅκα Porson: οὔνεχα M

XXIII 4 κυανόστολα Wilamowitz: -στόλε M

κεῖται καλὸς Ἄδωνις ἐν ὥρεσι μῆρὸν ὀδόντι,  
 λευκῶι λευκὸν ὀδόντι τυπεῖς, καὶ Κύπριν ἀνιῇ  
 λεπτόν ἀποψύχων· τὸ δέ οἱ μέλαν εἴβεται αἶμα  
 10 χιονέας κατὰ σαρκός, ὑπ' ὀφρύσι δ' ὄμματα ναρκῇ, 1535  
 καὶ τὸ ρόδον φεύγει τῷ χεῖλεος· ἀμφὶ δὲ τήνῳι  
 θνάσκει καὶ τὸ φίλημα, τὸ μήποτε Κύπρις ἀποῖσει.  
 Κύπριδι μὲν τὸ φίλημα καὶ οὐ ζώντος ἀρέσκει,  
 ἀλλ' οὐκ οἶδεν Ἄδωνις ὃ νιν θνάσκοντα φίλησεν.

15 αἰάζω τὸν Ἄδωνιν· ἐπαιάζουσιν Ἑρωτες. 1540

ἄγριον ἄγριον ἔλκος ἔχει κατὰ μῆρὸν Ἄδωνις,  
 μεῖζον δ' ἅ Κυθέρεια φέρει ποτικάρδιον ἔλκος.  
 τήνον μὲν περὶ παῖδα φίλοι κύνες ὠρύονται  
 καὶ Νύμφαι κλαίουσιν Ὀρειάδες· ἅ δ' Ἀφροδίτα  
 20 λυσαμένα πλοκαμίδας ἀνὰ δρυμῶς ἀλάληται 1545  
 πενθαλέα νήπλεκτος ἀσάνδαλος, αἱ δὲ βάτοι νιν  
 ἐρχομένην κείροντι καὶ ἱερὸν αἶμα δρέπονται·  
 ὁξὺ δὲ κωκύοισα δι' ἄγκεα μακρὰ φορεῖται  
 Ἀσσύριον βοόωσα πόσιν καὶ πολλὰ καλεῖσα.  
 25 ἀμφὶ δὲ νιν μέλαν εἶμα παρ' ὀμφαλὸν αἰωρεῖτο, 1550  
 στήθεα δ' ἐκ χειρῶν φοινίσσετο, τοῖ δ' ὑπὸ μαζοῖ  
 χιόνεοι τὸ πάροιθεν Ἀδώνιδι πορφύροντο.

"αἰαῖ τὰν Κυθέρειαν", ἐπαιάζουσιν Ἑρωτες.

ὤλεσε τὸν καλὸν ἄνδρα, σὺν ὤλεσεν ἱερὸν εἶδος.  
 30 Κύπριδι μὲν καλὸν εἶδος ὅτε ζώεσκεν Ἄδωνις, 1555  
 κάτθανε δ' ἅ μορφά σὺν Ἀδώνιδι. "τὰν Κύπριν αἰαῖ"  
 ὦρεα πάντα λέγοντι, καὶ αἱ δρύες "αἶ τὸν Ἄδωνιν"  
 καὶ ποταμοὶ κλαίουσι τὰ πένθεα τᾶς Ἀφροδίτας,  
 καὶ παγαὶ τὸν Ἄδωνιν ἐν ὥρεσι δακρύνοντι,  
 35 ἄνθεα δ' ἐξ ὀδύνας ἐρυθαίνεται, ἅ δὲ Κυθήρα 1560  
 πάντας ἀνὰ κναμῶς, ἀνὰ πᾶν νάπος οἰκτρὸν αἰδεῖ,

7 ἐν Ameis: ἐπ' M 18 fort. μάν (cf. Theoc. 1.71) ὠρύονται Hermann:  
 ὠδύραντο M 24 πολλὰ Hermann: παῖδα M: post βοόωσα dist. Thomson, παῖδα  
 recepto 25 εἶμα Ahrens: αἶμα M 26 χειρῶν Ahrens: μηρῶν M: πληγῶν  
 Rossbach 32 "αἶ" δρύες Ameis, Bergk 36 ἀνὰ πᾶν νάπος οἰκτρὸν Wakefield:  
 ἀνάπαλιν ἀποσοικτρὰν M

"αἰαῖ τὰν Κυθήρειαν· ἀπώλετο καλὸς Ἄδωνις".

Ἀχὼ δ' ἀντεβόασεν, "ἀπώλετο καλὸς Ἄδωνις".

Κύπριδος αἶνὸν ἔρωτα τίς οὐκ ἔκλαυσεν ἂν αἰαῖ;

40 ὥς ἴδεν, ὥς ἐνόησεν Ἄδωνιδος ἄσχετον ἔλκος, 1565

ὥς ἴδε φοῖνιον αἶμα μαραινομένῳ περὶ μηρῳι,  
πάχεας ἀμπετάσασα κινύρετο, "μῆινον Ἄδωνι,  
δύσποτμε μῆινον Ἄδωνι, πανύστατον ὥς σε κιχείω,  
ὥς σε περιπτύξω καὶ χεῖλεα χεῖλεσι μίξω.

45 ἔγρεο τυτθόν, Ἄδωνι, τὸ δ' αὖ πύματόν με φίλησον, 1570

τοσσοῦτόν με φίλησον ὅσον ζῶει τὸ φίλημα,  
ἄχρις ἀποψύχῃς ἐς ἐμὸν στόμα, κεῖς ἐμὸν ἦπαρ  
πνεῦμα τεὸν ρεύσῃ, τὸ δέ σευ γλυκὺ φίλτρον ἀμέλξω,  
ἐκ δὲ πῖω τὸν ἔρωτα· φίλημα δὲ τοῦτο φυλάξω

50 ὥς αὐτὸν τὸν Ἄδωνιν, ἐπεὶ σύ με, δύσμορε, φεύγεις. 1575

φεύγεις μακρόν, Ἄδωνι, καὶ ἔρχεαι εἰς Ἀχέροντα  
πάρ στυγνὸν βασιλῆα καὶ ἄγριον· ἃ δὲ τάλαινα  
ζῶω καὶ θεὸς ἐμμι καὶ οὐ δύναμαί σε διώκειν.

55 λάμβανε, Περσεφόνα, τὸν ἐμὸν πόσιν· ἐσσί γάρ αὐτὰ 1580

πολλὸν ἐμεῦ κρέσσω, τὸ δὲ πᾶν καλὸν ἐς σὲ καταρρεῖ.  
ἐμμι δ' ἐγὼ πανάποτμος, ἔχω δ' ἀκόρεστον ἀνίαν,  
καὶ κλαίω τὸν Ἄδωνιν, ὃ μοι θάνε, καὶ σε φοβεῦμαι.  
θνάνισκεῖς, ὦ τριπόθητε, πόθος δέ μοι ὥς ὄναρ ἔπτα,

60 χήρα δ' ἃ Κυθήρεια, κενοὶ δ' ἀνὰ δώματ' Ἔρωτες, 1585

σοὶ δ' ἅμα κεστὸς ὄλωλε. τί γάρ, τολμηρέ, κυνάγεις;  
καλὸς ἐὼν τί τοσοῦτον ἐμήναιο θηρὶ παλαίειν;"  
ᾧδ' ὀλοφύρατο Κύπρις· ἐπαιάζουσιν Ἔρωτες,

"αἰαῖ τὰν Κυθήρειαν, ἀπώλετο καλὸς Ἄδωνις".

δάκρυον ἃ Παφία τόσον ἐκχέει ὅσπον Ἄδωνις

65 αἶμα χέει, τὰ δὲ πάντα ποτὶ χθονὶ γίνεται ἄνθη 1590

αἶμα ρόδον τίκτει, τὰ δὲ δάκρυα τὰν ἀνεμῶναν.

αἰάζω τὸν Ἄδωνιν, "ἀπώλετο καλὸς Ἄδωνις".

39 ἐν αἰαι Ludwig 52 παρ Ameis: καὶ M 55 καταρρεῖ Stephanus: καὶ ἄρρει M 61 τί τοσοῦτον Köchly: τοσοῦτον M ἐμήναιο Brunck: ἔμηναις M 64 ἐκχέει Heinsius: ἐγγέει M

- μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο, Κύπρι·  
οὐκ ἀγαθὰ στιβάς ἐστιν Ἀδώνιδι φυλλὰς ἐρήμα.
- 70 λέκτρον ἔχοι, Κυθήρεια, τὸ σὸν νῦν νεκρὸς Ἀδωνις· 1595  
καὶ νέκυσ ὦν καλὸς ἐστι, καλὸς νέκυσ, οἷα καθεύδων.  
κάτθεο νιν μαλακοῖς ἐνὶ φάρεσιν οἷς ἐνίαυεν  
ὥς μετὰ τεῦς ἀνὰ νύκτα τὸν ἱερὸν ὕπνον ἐμόχθει·  
παγχρυσέωι κλιντῆρι πρόθες καὶ στυγνὸν Ἀδωνιν,  
75 βάλλε δέ νιν στεφάνοισι καὶ ἄνθεσι· πάντα σὺν αὐτῶι· 1600  
ὥς τῆνος τέθνακε καὶ ἄνθεα πάντ' ἐμαράνθη.  
ῥαῖνε δέ νιν Συρίοισιν ἀλείφασι, ῥαῖνε μύροισιν·  
ὀλλύσθω μύρα πάντα· τὸ σὸν μύρον ὦλετ' Ἀδωνις.  
κέκλιται ἀβρὸς Ἀδωνις ἐν εἵμασι πορφυρέοισιν,  
80 ἀμφὶ δέ νιν κλαίοντες ἀναστενάχουσιν Ἑρωτες 1605  
κειράμενοι χαίτας ἐπ' Ἀδώνιδι· χῶ μὲν οἰστῶς,  
ὅς δ' ἐπὶ τόξον ἔβαλλεν, ὃ δὲ πτερόν, ὅς δὲ φαρέτραν·  
χῶ μὲν ἔλυσε πέδιλον Ἀδωνιδος, οἱ δὲ λέβητι  
χρυσεῖωι φορέοισιν ὕδωρ, ὃ δὲ μηρία λούει,  
85 ὅς δ' ὀπιθεν πτερύγεσιν ἀναψύχει τὸν Ἀδωνιν. 1610

"αἰαῖ τὰν Κυθήρειαν", ἐπαιάζουσιν Ἑρωτες.

- ἔσβεσε λαμπάδα πᾶσαν ἐπὶ φλιαῖς Ὑμέναιος  
καὶ στέφος ἐξεκέδασσε γαμήλιον· οὐκέτι δ' "ὕμην  
ὕμην", οὐκέτ' ἀειδεν ἐὸν μέλος, ἀλλ' ἔλεγ', "αἰαῖ  
90 αἰαῖ", καὶ "τὸν Ἀδωνιν" ἔτι πλέον ἢ "Ὑμέναιον". 1615  
αἱ Χάριτες κλαίοντι τὸν υἱέα τῷ Κινύραο,  
"ὦλετο καλὸς Ἀδωνις" ἐν ἀλλάλαισι λέγοισαι,  
"αἰαῖ" δ' ὀξύ λέγοντι πολὺ πλέον ἢ Παιῶνα.  
χαὶ Μοῖραι τὸν Ἀδωνιν ἀνακλείουσιν ἐν Αἰδαί

69 οὐκ Ahrens: ἔστ' M 70 ἔχοι Valckenaer: ἔχει M 72 οἷς Stephanus: οἱ M  
73 ὥς Bücheler: τοῖς M τεῦς Wilamowitz: σεῦ M 74 παγχρυσέωι  
Wilamowitz: -χρύσωι M πρόθες Courtney: πόθει m: ποθεῖ m: πόθες Platt 75 δέ  
νιν Wassenbergh: δ' ἐνὶ M 77 Συρίοισιν Ruhnken: μύροισιν M 82 ἔβαλλεν ὃ  
Wilamowitz (ἐβαλλ' ὅς iam Könnicke): ἔβαιν' ὅς M 83 οἱ Graefe: ὅς M 86 αἰαῖ  
Lennep: αὐτὰν M 88 ἐξεκέδασσε Pierson: ἐξεπέτασσε M 89 ἀειδεν ἐὸν Köchly:  
ἀειδονέος M ἀλλ' ἔλεγ' Maas: ἄλλεται M 90 ἡ Higt: αἱ M 93 αἰαῖ Pierson:  
αὐτὰν M Παιῶνα Ahrens: τύ, Διώνα M 94 χαὶ Meineke: καὶ M ἀνακλείουσιν  
Ahrens: -κλαί- M ἐν Αἰδαί Palmerius: ἄδωνιν M

- 95 καὶ νιν ἐπαείδουσιν, ὁ δὲ σφισιν οὐχ ὑπακούει· 1620  
οὐ μὰν οὐκ ἐθέλει, Κώρα δὲ νιν οὐκ ἀπολύει.

λῆγε γόων Κυθέρεια τὸ σάμερον, ἴσχεο κομμῶν·  
δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι.

## XXIV RHIANUS

ΑΤΕ

- Ἦ ἄρα δὴ μάλα πάντες ἀμαρτίνοοι πελόμεσθα  
ἄνθρωποι, φέρομεν δὲ θεῶν ἑτερόρροπα δῶρα 1625  
ἀφραδέι κραδίη· βιότοιο μὲν ὅς κ' ἐπιδευῆς  
στρωφᾶται, μακάρεσσιν ἔπι ψόγον αἰνὸν ἰάπτει  
5 ἄχνύμενος, σφετέρην δ' ἀρετὴν καὶ θυμὸν ἀτίζει,  
οὐδὲ τι θαρσαλέος νοέειν ἔπος οὐδέ τι ρέξαι,  
ἔρριγῶς ὅθι τ' ἄνδρες ἔχεκτέανοι παρέωσι, 1630  
καὶ οἱ θυμὸν ἔδουσι κατηφεῖη καὶ οἰζύς.  
ὅς δὲ κεν εὐοχθήσι, θεὸς δ' ἐπὶ ὄλβον ὀπάζει  
10 καὶ πολυκοιρανίην, ἐπιλήθεται οὐνεκα γαῖαν  
ποσσὶν ἐπιστεῖβει θνητοὶ δὲ οἱ εἰσὶ τοκῆς,  
ἀλλ' ὑπεροπλίη καὶ ἀμαρτωλῆσι νόοιο 1635  
ἴσα Διὶ βρομέει, κεφαλὴν δ' ὑπέραυχον ἀνίσχει,  
καίπερ ἑὼν ὀλίγος, μνᾶται δ' εὐπηχυν Ἀθήνην,  
15 ἥε τιν' ἀτραπιτὸν τεκμαίρεται Οὐλυμπόνδε,  
ὥς κε μετ' ἀθανάτοισιν ἀρίθμιος εἰλαπινάζηι.  
ἦ δ' Ἄτη ἀπαλοῖσι μετατρωχῶσα πόδεσσιν 1640  
ἄκρηις ἐν κεφαλῇσιν ἀνώϊστος καὶ ἄφαντος  
ἄλλοτε μὲν γραίησι νεωτέρη, ἄλλοτε δ' αὖτε  
20 ὀπλοτέρησι γρηῦς ἐφίσταται ἀμπλακίησι,  
Ζηνὶ θεῶν κρείοντι Δίκηι τ' ἐπίηρα φέρουσα.

97 κομμῶν Barth: κῶμων M

**XXIV** Stob. 3.4.33, III 227–8 Hense 3 ἀφραδέι Brunck: -ίη M: -ίηι  
κραδίης Valckenaer 6 θαρσαλέος Turnebus: -έως M 9 ὀπάζει Winterton:  
-ζει M 13 ὑπέραυχον ἀνίσχει Meineke: ὑπὲρ αὐχένας ἴσχει M 21 κρείοντι  
Valckenaer: κριόντι M

## XXV LYCOPHRON

CASSANDRA PROPHECIES WOE FOR THE GREEKS  
(*Alexandra* 348–72)

- Ἐγὼ δὲ τλήμων ἢ γάμους ἀρνούμενη, 1645  
 ἐν παρθενῶνος λαΐνου τυκίσμασιν,  
 350 ἄνις τεράμνων εἰς ἀνῶροφον στέγην  
 εἰρκτῆς ἀλιβδύσσασα λυγαίας δέμας,  
 ἢ τὸν Θοραῖον Πτῶιον ὤρίτην θεόν  
 λίπτοντ' ἀλέκτρων ἐκβαλοῦσα δεμνίων, 1650  
 ὥς δὴ κορείαν ἄφθιτον πεπαμένη  
 355 πρὸς γῆρας ἄκρον, Παλλάδος ζηλώμασι  
 τῆς μισονύμφου Λαφρίας Πυλάτιδος,  
 τῆμος βιαίως φάσσα πρὸς τόργου λέχος  
 γαμψαῖσιν ἄρπαις οἰνὰς ἐλκυσθήσομαι, 1655  
 ἢ πολλὰ δὴ Βούδειαν Αἴθυιαν Κόρην  
 360 ἄρωγὸν αὐδάξασα τάρροθον γάμων.  
 ἢ δ' εἰς τέραμνα δουρατογλύφου στέγης  
 γλήνας ἄνω στρέψασα χώσεται στρατῶι,  
 ἐξ οὐρανοῦ πεσοῦσα καὶ θρόνων Διός, 1660  
 ἄνακτι πάππῳι χρῆμα τιμαλφέστατον.  
 365 ἐνὸς δὲ λώβης ἀντί, μυρίων τέκνων  
 Ἑλλάς στενάξει πᾶσα τοὺς κενοὺς τάφους,  
 τοῦκ ὄστοθήκαις, χοιράδων δ' ἐφημένους,  
 οὐδ' ὕστάτην κεύθοντας ἐκ πυρὸς τέφρην 1665  
 κρωσσοῖσι ταρχυθεῖσαν, ἥ θέμις φθιτῶν,  
 370 ἄλλ' οὔνομ' οἰκτρὸν καὶ κενηρίων γραφάς  
 θερμοῖς τεκόντων δακρύοις λελουμένας  
 παίδων τε καὶ θρήνοισι τοῖς ὁμευνίδων.

**XXV** 356 Πυλάτιδος Lobeck: πυλαί- M  
 γναφαῖσιν m 367 u. nondum sanatus

358 γαμψαῖσιν Scheer: γαμφαῖσιν M:

## XXVI HERONDAS

THE PROCURESS (*Mimiamb* 1)

ΜΗΤΡΙΧΗ ΘΡΕΙΣΣΑ ΓΥΛΛΙΣ

- MH. Θ[ρείσ]σ', ἀράσσει τὴν θύρην τις' οὐκ ὄψηι 1670  
 μ[ή] τ[ις] παρ' ἡμέων ἐξ ἀγροικίης ἤκει;  
 ΘΡ. τίς τ[ήν] θύρην; ΓΥ. ἐγῶδε. ΘΡ. τίς σύ; δειμαίνεις  
 ἄσσον προσελθεῖν; ΓΥ. ἦν ἰδοῦ, πάρειμ' ἄσσον.  
 5 ΘΡ. τίς δ' εἰς σύ; ΓΥ. Γυλλίς, ἡ Φιλαινίδος μήτηρ.  
 ἄγγελον ἔνδον Μητρίχη παρεῦσάν με. 1675  
 κάλει. MH. τίς ἐστιν; ΘΡ. Γυλλίς. MH. ἀμμή Γυλλίς.  
 στρέφον τι, δούλη. τίς σε μοῖρ' ἔπεισ' ἔλθειν,  
 Γυλλίς, πρὸς ἡμέας; τί σύ θεὸς πρὸς ἀνθρώπους;  
 10 ἦδη γάρ εἰσι πέντε κου, δοκέω, μήνες  
 ἐξ οὗ σε, Γυλλίς, οὐδ' ὄναρ, μὰ τὰς Μοίρας,  
 πρὸς τὴν θύρην ἔλθοῦσαν εἶδέ τις ταύτην. 1680  
 ΓΥ. μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαύρης  
 ὁ πηλὸς ἄχρῃς ἰγνύων προσέστηκεν,  
 15 ἐγὼ δὲ δραίνω μυῖ' ὄσον· τὸ γὰρ γῆρας  
 ἡμέας καθέλκει κῆ σκίη παρέστηκε. 1685  
 MH. σίγη] τε καὶ μὴ τοῦ χρόνου καταψεύδεο·  
 οἷη τ' ἔτ'] εἰς γάρ, Γυλλί, κητέρους ἄγχειν.  
 ΓΥ. σίλλ[α]ινε· ταῦτα τῆς νεωτέρης ὕμιν  
 20 πρόσεστιν—ἀλλ' οὐ τοῦτο μὴ σε θερμήνηι.  
 ἀλλ' ὦ τέκνον, κόσον τιν' ἦδη χηραίνεις  
 χρόνον μόνη τρύχουσα τὴν μίαν κοίτην;  
 ἐξ οὗ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις  
 25 δέκ' εἰσὶ μήνες, κοῦδὲ γράμμα σοι πέμπει,  
 ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς.  
 κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα, 1695  
 ὄσσο' ἔστι κου καὶ γίνετ', ἔστω' ἐν Αἰγύπτῳ·  
 πλοῦτος, παλαίστρη, δύναιμις, εὐδία, δόξα,  
 θέαι, φιλόσοφοι, χρυσίον, νεηνίσκοι,

**XXVI** *P. Lit. Lond.* 96; uu. 15–16 citat Stob. 4.50b, 52, V 1041 Hense, uu. 67–8  
 idem 4.50b.59, V 1043 Hense 1 suppl. Rutherford, Bücheler 2 suppl.  
 Blass fort. e.g. παροινέων: παρ' ἡμέας Rutherford αποικίης pap. ante  
 corr. 7 sermonum distributio incertissima 17 suppl. Bücheler, 18 Tucker

- 30 θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός,  
Μουσηῖον, οἶνος, ἀγαθὰ πάντ' ὅσ' ἂν χρήζῃς, 1700  
γυναικες, ὁκόσους οὐ μὰ τὴν Ἄϊδεω Κούρην  
ἀστέρας ἐνεγκεῖν οὐραν[ὸς] κεκαύχεται,  
τὴν δ' ὄψιν οἶαι πρὸς Πάριν κοτ' ὥρμησαν  
35 θ[ε]αῖ κρ[ι]θῆναι καλλονήν—λάθοιμ' αὐτάς  
γρύξασ[α]. κο[ί]ην οὖν τάλαινα[ν] σὺ ψυχὴν 1705  
ἐ[χ]ο[υσ]α θάλπεις τὸν δίφρον; κατ' οὖν λήσεις  
γηρᾶσα καὶ σευ τῶριον τέφρη κάψει.  
πάπτ[η]νον ἄλλῃ κήμερας μετάλληξον  
40 τὸ]ν νοῦν δύ' ἡ τρεῖς, κίλαρὴ κατάστηθι  
φίλον πρ[ὸς] ἄλλον· νηῦς μῆς ἐπ' ἀγκύρης 1710  
οὐκ] ἀσφαλὴς ὀρμεῦσα· κείνος ἦν ἔλθῃ,  
ἐκ νερτέρω]ν [οὐ] μηδὲ εἰς ἀναστήσει  
ἡ]μέας μεταῦτις· δεινὰ δ' ἄγριος χειμῶν  
45 κα[τ]αιγίσας ἔπνευ]σε, κοῦδὲ εἰς οἶδε  
τὸ μέλλο]ν ἡμέων· ἄστατος γὰρ ἀνθρώποις 1715  
δειλοῖσιν αἰών.] ἀλλὰ μήτις ἔστηκε  
σύνεγγυς ἡμῖν; ΜΗ. οὐδὲ εἷς. ΓΥ. ἄκουσον δὴ  
ἅ σοι χρε[ῖ]ζουσ' ὧδ' ἔβην ἀπαγγεῖλαι·  
50 ὁ Ματαλίνης τῆς Παταικίου Γρύλλος,  
ὁ πέντε νικέων ἄθλα, παῖς μὲν ἐν Πυθοῖ, 1720  
δῖς δ' ἐν Κορίνθῳ τοὺς ἵουλον ἀνθεῦντας,  
ἄνδρας δὲ Πίσῃ δις καθεῖλε πυκτεύσας,  
πλουτέων τὸ καλόν, οὐδὲ κάρφος ἐκ τῆς γῆς  
55 κινέων, ἄθικτος ἐς Κυθηρίην σφρηγίς,  
ἰδὼν σε καθόδῳ τῆς Μίσσης ἐκύμνη 1725  
τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθεῖς,  
καί μευ οὔτε νυκτὸς οὔτ' ἐπ' ἡμέρην λείπει  
τὸ δῶμα, [τέ]κνον, ἀλλὰ μευ κατακλαίει  
60 καὶ ταταλ[ί]ζει καὶ ποθέων ἀποθνήσκει.  
ἀλλ', ὦ τέκνον μοι Μητρίχη, μίαν ταύτην 1730  
ἁμαρτίην δὸς τῇ θεῶι· κατάρτησον  
σαυτήν τὸ [γ]ῆρας μὴ λάθῃ σε προσβλέψαν.  
καὶ δοιὰ πρήξεις· ἡδέε[ν] τε[υ]ξ[ῆ]ι, κ[αί] σοι[

31 χρήζεις Bücheler: -ηι pap. 35 suppl. Bücheler, 36 Headlam, 37–8  
Rutherford, 39 Weil, 41 Bücheler, 42 Hicks, 43 Headlam 44 μεταῦτις nos ex.  
gr.: ]μεας . . . τοδῖνα pap. 45–7 et 64 suppl. Headlam



- 65       δοθήσεταιί τι μέζον ἢ δοκεῖς· σκέψαι,  
           πείσθητί μεν· φιλέω σε, να[ι] μὰ τὰς Μοίρας. 1735  
 ΜΗ. Γυλλίς, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει  
           τὸν νοῦν· μὰ τὴν γὰρ Μάνδριος κατάπλωσιν  
           καὶ τὴν φίλην Δήμητρα, ταῦτ' ἐγὼ [έ]ξ ἄλλης  
 70       γυναικὸς οὐκ ἂν ἠδέως ἐπήκουσα,  
           χωλὴν δ' αἰεῖδεν χῶλ' ἂν ἐξεπαίδευσα 1740  
           καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἠγεῖσθαι.  
           σὺ δ' αὖτις ἔς με μηδὲ ἕνα, φίλη, τοῖον  
           φέρουσα χῶρει μῦθον· ὃν δὲ γρήνησι  
 75       πρέπει γυναιξὶ τῆς νήης ἀπάγγελλε·  
           τὴν Πυθέω δὲ Μητρίχην ἕα θάλλπειν 1745  
           τὸν δίφρον· οὐ γὰρ ἐνγελαῖ τις εἰς Μάνδριν.  
           ἀλλ' οὐχὶ τούτων, φασί, τῶν λόγων Γυλλίς  
           δεῖται· Θρέισσα, τὴν μελαινίδ' ἔκτριψον  
 80       κῆκτημόρους τρεῖς ἐγγέασ[α τ]οῦ [ά]κρήτου  
           καὶ ὕδωρ ἐπιστάξασα δὸς πιεῖν. ΓΥ. καλῶς. 1750  
 ΜΗ. τῇ, Γυλλί, πῖθι. ΓΥ. δεῖξον· οὐ [παραλλάσσειν  
           πείσουσά σ' ἦλθον, ἀλλ' ἔκητι τῶν ἱρῶν·  
           ὦν οὐνεκέν μοι— ΜΗ. Γυλλί, ὦνα' [οὐδ' ὄσσον.  
 85       ὥς σοι εὖ γένοιτο. ΓΥ. μᾶ, τέκνον π[ροπίνεις μοι·  
           ἡδύς γε· ναὶ Δήμητρα, Μητρ[ί]χη, τούτου 1755  
           ἡδίων· οἶνον Γυλλίς οὐ πέ[π]ωκέν [κω.  
           σὺ δ' εὐτύχει μοι, τέκνον, ἀσ[φα]λίζευ [δέ  
           σαυτήν· ἐμοὶ δὲ Μυρτάλη τε κ[αί] Σίμη  
 90       νέαι μένοιεν, ἔστ' ἂν ἐμπνέη Γυλλίς.

## XXVII MACHON

PHILOXENUS THE GLUTTON

Ὑπερβολῇ λέγουσι τὸν Φιλόξενον 1760  
 τῶν διθυράμβων τὸν ποιητὴν γεγονέναι

67 Γυλλίς Rutherford, Bücheler: γυλλι pap. 73 ἕνα Blass: εν pap. 82 suppl.  
 Nairn, 84 Knox 85 ὥς σοι εὖ Headlam: οσσου pap. fin. suppl. Headlam  
 post Rutherford 88 suppl. Headlam

XXVII Athenaeus 8.341a-d; g Gow

- ὀψοφάγον. εἴτα πουλύποδα πηχῶν δουεῖν  
 ἐν ταῖς Συρακούσαις ποτ' αὐτὸν ἀγοράσαι  
 5 καὶ σκευάσαντα καταφαγεῖν ὅλον σχεδὸν  
 πλὴν τῆς κεφαλῆς, ἀλόντα δ' ὑπὸ δυσπεψίας 1765  
 κακῶς σφόδρα σχεῖν· εἴτα δ' ἱατροῦ τινος  
 πρὸς αὐτὸν εἰσελθόντος ὃς φαύλως πάνυ  
 ὀρῶν φερόμενον αὐτὸν εἶπεν· "εἴ τί σοι  
 10 ἀνοικονόμητόν ἐστι διατίθου ταχύ,  
 Φιλόξεν', ἀποθανῇ γὰρ ὥρας ἐβδόμης."  
 1770 κἀκεῖνος εἶπε· "τέλος ἔχει τὰ πάντα μοι,  
 ἱατρέ, φησί, καὶ δεδιώικηται πάλαι.  
 τοὺς διθυράμβους σὺν θεοῖς καταλιμπάνω  
 15 ἡνδρωμένους καὶ πάντας ἐστεφανωμένους,  
 οὓς ἀνατίθημι ταῖς ἑμαυτοῦ συντρόφοις 1775  
 Μούσαις. Ἀφροδίτην καὶ Διόνυσον ἐπιτρόπους —  
 ταῦθ' αἱ διαθήκαι διασαφοῦσιν. ἀλλ' ἐπεὶ  
 ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἔαι,  
 20 οὐκ τῆς Νιόβης, χωρεῖν δὲ πορθμίδ' ἀναβοᾶι,  
 1780 καλεῖ δὲ μοῖρα νύχιος ἧς κλύειν χρεών,  
 ἵν' ἔχων ἀποτρέχω πάντα τὰμαυτοῦ κάτω,  
 τοῦ πουλύποδός μοι τὸ κατάλοιπον ἀπόδοτε."

## XXVIII EPIGRAMS

### A. FUNERARY

Callimachus

1

Τῇιδε Σάων ὁ Δίκωνος Ἀκάνθιος ἱερὸν ὕπνον  
 κοιμᾶται—θνήσκειν μὴ λέγε τοὺς ἀγαθοὺς.

7 σχεῖν Meineke: ἔχειν M δ' add. Grotius: εἴτ' ἱα- fere M 9 ὀρῶν φερόμενον  
 Grotius: φ. ὁ. M 17 lac. post Μούσαις ind. Meineke 20 πορθμίδ' Casaubon,  
 Meineke: πορθμὸν M

Callimachus

2

Δωδεκέτη τὸν παῖδα πατὴρ ἀπέθηκε Φίλιππος 1785  
ἐνθάδε, τὴν πολλὴν ἐλπίδα, Νικοτέλην.

Heraclitus

3

Ἄ κόνις ἀρτίσκαπτος, ἐπὶ στάλας δὲ μετώπῳ  
σεύονται φύλλων ἡμιθαλεῖς στέφανοι·  
γράμμα διακρίναντες, ὁδοιπόρε, πέτρον ἴδωμεν,  
λευρὰ περιστέλλειν ὅστέα φατὶ τίνος. 1790  
5 "ξεῖν' Ἀρετημιάς εἰμι· πάτρα Κνίδος· Εὐφρονος ἦλθον  
εἰς λέχος· ὠδίνων οὐκ ἄμορος γενόμεν,  
δισσὰ δ' ὁμοῦ τίκτουςα τὸ μὲν λίπον ἀνδρὶ ποδηγὼν  
γῆρως, ἔν δ' ἀπάγω μναμόσουνον πόσιος."

Callimachus

4

Εἵπέ τις, Ἡράκλειτε, τεὸν μόνον, ἔς δέ με δάκρυ 1795  
ἤγαγεν· ἐμνήσθην δ' ὅσσάκις ἀμφοτέροι  
ἠέλιον λέσχη κατεδύσαμεν. ἀλλὰ σὺ μὲν που,  
ξεῖν' Ἀλικαρνησεῦ, τετράπαλαι σποδιή·  
5 αἱ δὲ τεαὶ ζώουσιν ἀηδόνες, ἥισιν ὁ πάντων  
ἀρπακτῆς Αἴδης οὐκ ἐπὶ χεῖρα βαλεῖ. 1800

Meleager

5

Δάκρυά σοι καὶ νέρθε διὰ χθονός, Ἥλιοδώρα,  
δωροῦμαι, στοργᾶς λείψανον εἰς Αἶδαν,  
δάκρυα δυσδάκρυτα· πολυκλαύτῳ δ' ἐπὶ τύμβῳ  
σπένδω μνᾶμα πόθων, μνᾶμα φιλοφροσύνας.  
5 οἰκτρὰ γὰρ οἰκτρὰ φίλαν σε καὶ ἐν φθιμένοις Μελέαγρος 1805  
αἰάζω, κενεὰν εἰς Ἀχέροντα χάριν.  
αἰαῖ ποῦ τὸ ποθεινὸν ἐμοὶ θάλος; ἄρπασεν Αἶδας,  
ἄρπασεν· ἀκμαῖον δ' ἄνθος ἔφυρε κόνις.

2 *AP* 7.453; *HE* 1249-50 (= *Call.* 46); 19 Pfeiffer; *OCT* 1354-5

3 *AP* 7.465; *HE* 1935-42 (= *Heracl.* 1); *OCT* 1522-9 1 μετώπων m 4 λευκά m:  
λυγρά m 8 ἐν Jacobs: ὅν M

4 *AP* 7.80; *HE* 1203-8 (= *Call.* 34); 2 Pfeiffer; *OCT* 1308-13 3 ἥλιον ἐν m

5 *AP* 7.476; *HE* 4282-91 (= *Mel.* 56); *OCT* 4326-35; 123 Gutzwiller

- 10 ἀλλά σε γουνοῦμαι, Γᾶ παντρόφε, τὰν πανόδυρτον  
ἡρέμα σοῖς κόλποις, μάτερ, ἐναγκάλισαι. 1810

Meleager 6

- Οὐ γάμον, ἀλλ' Ἄϊδαν ἐπινυμφίδιον Κλεαρίστα  
δέξατο παρθενίας ἄμματα λυομένα.  
ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχευν  
λωτοί, καὶ θαλάμων ἐπλαταγεῦντο θύραι·  
5 ἁῶιοι δ' ὀλολυγμόν ἀνέκραγον, ἐκ δ' Ὑμέναιος 1815  
σιγαθεῖς γοερὸν φθέγμα μεθαρμόσατο.  
αἱ δ' αὐταὶ καὶ φέγγος ἐδαίδουχουν περὶ παστῶι  
πεῦκαι καὶ φθιμέναι νέρθεν ἔφαινον ὁδόν.

Leonidas 7

- Ἦχῆεσσα θάλασσα, τί τὸν Τιμάρεος οὕτως  
πλώοντ' οὐ πολλῇ νηὶ Τελευταγόρην  
ἄγρια χειμήνασα καταπρηνώσας πόντῳ  
σὺν φόρτῳ, λάβρον κῦμ' ἐπιχευαμένη;  
5 χῶ μέν που καύηξιν ἢ ἰχθυόβοις λαρίδεσσι  
τεθρήνητ' ἄπνους εὐρεῖ ἐν αἰγιαλῳ,  
Τιμάρης δὲ κενὸν τέκνου κεκλαυμένον ἄθρῳν  
τύμβον δακρύει παῖδα Τελευταγόρην. 1825

Leonidas 8

- Ποιμένες, οἳ ταύτην ὄρεος ῥάχιν οἰοπολεῖτε  
αἶγας κεύειρους ἐμβοτέοντες δις,  
Κλειταγόρηι, πρὸς Γῆς, ὀλίγην χάριν ἀλλὰ προσηνῇ  
τίνοιτε χθονίης εἵνεκα Φερσεφόνης.  
5 βληχῆσαιντ' διές μοι, ἐπ' ἄξέστοιο δὲ ποιμήν  
πέτρης συρίζοι πρηέα βοσκομέναις·  
εἶαρι δὲ πρῶτῳ λειμώνιον ἄνθος ἀμέρξας  
χωρίτης στεφέτω τύμβον ἐμὸν στεφάνῳι,  
καὶ τις ἅπ' εὐάρνοιο καταχραίνοιτο γάλακτι 1835

6 *AP* 7.182; *HE* 4680–7 (= *Mel.* 123); *OCT* 4724–31; 111 Gutzwiller

5 ἁῶιοι Graefe (ἡῶι-): ἡῶιον M

7 *AP* 7.652; *HE* 2040–7 (= *Leon.* 15); *OCT* 2029

8 *AP* 7.657; *HE* 2062–73 (= *Leon.* 19); *OCT* 2051–62 2 κεύειρους Salmasius:

κευήρους m: κευμάλους m ἐμβοτέοντες Scaliger: ἐμβατ- M 7 ἀμέρξας Scaliger:

ἀμέρσας M

- 10 οἶός, ἀμολγαῖον μαστὸν ἀνασχόμενος,  
κρηπίδ' ὑγραίνων ἐπιτύμβιον. εἰσὶ θανόντων,  
εἰσὶν ἀμοιβαῖαι κὰν φθιμένοις χάριτες.

Anyte

9

Οὐκέτι μ' ὥς τὸ πάρος πυκιναῖς πτερύγεσσιν ἐρέσσω  
ῥρσεις ἐξ εὐνᾶς ὀρθριος ἐγρόμενος 1840  
ἧ γὰρ σ' ὑπνώνοντα σίνις λαθρηδὸν ἐπελθὼν  
ἔκτεινεν λαιμῷ ρίμφα καθεῖς ὄνυχα.

Alcaeus

10

- Δίζημαι κατὰ θυμὸν ὄτου χάριν, ᾧ παροδίτα,  
δισσάκι φεῖ μοῦνον γράμμα λέλογχε λίθος  
λαοτύποις σμίλαις κεκολαμμένον· ἧ ῥα γυναικί 1845  
ταῖ χθονὶ κευθομένα Χιλιάς ἦν ὄνομα;  
5 τοῦτο γὰρ ἀγγέλλει κορυφούμενος εἰς ἓν ἀριθμός.  
ἧ τὸ μὲν εἰς ὀρθὰν ἀτραπὸν οὐκ ἔμολεν,  
ἀ δ' οἰκτρὸν ναίουσα τόδ' ἡρίον ἐπλετο Φειδῖς;  
νῦν Σφιγγὸς γρίφους Οἰδίππος ἐφρασάμαν. 1850  
αἰνετὸς οὐκ δισσοῖο καμῶν αἰνιγμα τύποιο,  
10 φέγγος μὲν ξυνετοῖς ἀξυνέτοις δ' ἔρεβος.

Asclepiades

11

Ἀρχεάνασσαν ἔχω, τὰν ἐκ Κολοφῶνος ἐταῖραν,  
ἃς καὶ ἐπὶ ῥυτίδων ὁ γλυκὺς ἔζετ' Ἑρως.  
ἅ νέον ἦβης ἄνθος ἀποδρέψαντες ἐρασταί 1855  
πρωτόβολοι, δι' ὅσης ἤλθετε πυρκαϊῆς.

Leonidas or Meleager

12

Παρθενικὰν νεάοιδον ἐν ὕμνοπόλοισι μέλισσαν  
Ἥρινναν Μουσῶν ἄνθεα δρεπτομένην

9 *AP* 7.202; *HE* 704–7 (= Anyte 11); *OCT* 716–19

10 *AP* 7.429; *HE* 96–105 (= Alc. 16); *OCT* 3256–65 1 ὦ Hermann: ὁ m: ἄ m  
παροδίτα Hermann: -τας m: -της m: -τις m 2 πέτρος m 3 ἄρα m

11 *AP* 7.217; *HE* 1002–5 (= Ascl. 41); *OCT* 1123–6; 41 Sens 3 ἄ Jacobs: ἄς m:  
ἦν m 4 πρωτοβόλου m: -πλόου m

12 *AP* 7.13; *HE* 2563–6 (= Leon. 98); *OCT* 2552–5

"Αἰδας εἰς ὑμέναιον ἀνάρπασεν· ἦ ῥα τόδ' ἔμφρων  
εἶπ' ἐτύμως ἅ παῖς· "βάσκανός ἔσσ', Ἀίδα."

1860

Antipater

13

Παυροεπὴς Ἥριννα καὶ οὐ πολύμυθος ἀοιδαῖς,  
ἀλλ' ἔλαχεν Μούσας τοῦτο τὸ βαιὸν ἔπος.  
τοιγάρτοι μνήμης οὐκ ἤμβροτεν, οὐδὲ μελαίνης  
Νυκτὸς ὑπὸ σκιερῇ κωλύεται πτέρυγι,  
5 αἰ δ' ἀναρίθμητοι νεαρῶν σωρηδὸν ἀοιδῶν  
μυριάδες λήθηι, ξεῖνε, μαραινόμεθα.  
λωίτερος κύκνου μικρὸς θρόος ἡὲ κολοιῶν  
κρωγμὸς ἐν εἰαριναῖς κιδνάμενος νεφέλαις.

1865

Meleager

14

Νᾶσος ἐμὰ θρέπτειρα Τύρος, πάτρα δέ με τεκνοῖ  
Ἀτθίς ἐν Ἀσσυρίοις ναιομένα Γαδάροις·  
Εὐκράτεω δ' ἔβλαστον ὁ σὺν Μούσαις Μελέαγρος  
πρῶτα Μενιππείοις συντροχάσας Χάρισιν.  
5 εἰ δὲ Σύρος, τί τὸ θαῦμα; μίαν, ξένη, πατρίδα κόσμον  
ναίομεν, ἐν θνατοὺς πάντας ἔτικτε Χάος.  
πουλυετὴς δ' ἐχάραξα τάδ' ἐν δέλτοισι πρὸ τύμβου·  
γῆρας γὰρ γείτων ἐγγύθεν Ἰάδεω.  
ἀλλὰ με τὸν λαλιὸν καὶ πρεσβύτην πάρος εἰπών  
10 χαίρειν εἰς γῆρας καὺτὸς ἴκοιο λάλον.

1870

1875

## B. AMATORY

Asclepiades

15

Ἡδὺ θέρους διψῶντι χιῶν ποτόν, ἡδὺ δὲ ναύταις  
ἐκ χειμῶνος ἰδεῖν εἰαρινὸν Στέφανον·  
ἦδιον δ', ὁπότεν κρύψει μία τοὺς φιλέοντας  
χλαῖνα καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων.

1880

13 *AP* 7.713; *HE* 560–7 (= *Antip.* 58); *OCT* 3722–9 4 καδδύεται Reiske  
8 αἰθερίαις Stadtmüller

14 *AP* 7.417; *HE* 3984–93 (= *Mel.* 2); *OCT* 4028–37; 116 Gutzwiller 2 Γάδαρα  
Hecker: -ροις M 8 γήρως m 9 πάρος εἰπών Peerlkamp (iam Graefe, sed  
cum πρεσβ. coniunctum): προσειπών m: σύ προσειπών m

15 *AP* 5.169; *HE* 812–15 (= *Ascl.* 1); *OCT* 967–70; 1 Sens 3 ἦδιον Jacobs:  
ἡδεῖον m: ἡδιστον m: ἡδὺ δὲ καὶ m

## Asclepiades

16

- Νεῖφε, χαλαζοβόλει, ποίει σκότος, αἶθε κεραυνούς,  
 πάντα τὰ πορφύροντ' ἐν χθονὶ σεῖε νέφη·  
 ἦν γάρ με κτείνης, τότε παύσομαι· ἦν δέ μ' ἀφῆς ζῆν, 1885  
 κἂν διαθῆς τούτων χείρονα, κωμάσομαι·  
 5 ἔλκει γάρ μ' ὁ κρατῶν καὶ σοῦ θεός, ὧι ποτε πεισθεῖς,  
 Ζεῦ, διὰ χαλκείων χρυσὸς ἔδυσ θαλάμων.

## Callimachus

17

- Ἔλκος ἔχων ὁ ξεῖνος ἐλάνθανεν· ὥς ἀνιηρόν  
 πνεῦμα διὰ στηθέων—εἶδες;—ἀνηγάγετο, 1890  
 τὸ τρίτον ἡνίκ' ἔπινε, τὰ δὲ ῥόδα φυλλοβολεῦντα  
 τῶνδρος ἀπὸ στεφάνων πάντ' ἐγένοντο χαμαί·  
 5 ὦπτηται μέγα δὴ τι, μὰ δαίμονας· οὐκ ἀπὸ ῥύσμοῦ  
 εἰκάζω, φωρὸς δ' ἵχνια φῶρ ἔμαθον.

## Callimachus

18

- ὦμοσε Καλλίγνωτος Ἰωνίδι μήποτ' ἐκείνης 1895  
 ἔξειν μήτε φίλον κρέσσονα μήτε φίλην.  
 ὦμοσεν· ἀλλὰ λέγουσιν ἀληθέα, τοὺς ἐν ἔρωτι  
 ὀρκους μὴ δύνειν οὔατ' ἐς ἀθανάτων.  
 5 νῦν δ' ὁ μὲν ἀρσενικῶι θέρεται πυρί, τῆς δὲ ταλαίνης  
 νύμφης ὥς Μεγαρέων οὐ λόγος οὐδ' ἀριθμός. 1900

## Meleager

19

- Ἄ ψυχὴ βαρύμοχθε, σὺ δ' ἄρτι μὲν ἐκ πυρὸς αἴθιη,  
 ἄρτι δ' ἀναψύχεις πνεῦμ' ἀναλεξαμένη.  
 τί κλαίεις; τὸν ἄτεγκτον ὅτ' ἐν κόλποισιν Ἔρωτα  
 ἔτρεφες, οὐκ ἡίδεις, ὥς ἐπὶ σοὶ τρέφετο;

16 *AP* 5.64; *HE* 854–9 (= *Ascl.* 11); *OCT* 1009–14; 11 Sens 1 κεραυνούς  
 Ludwig; κεραύνου M 4 κἂν Meineke; καὶ M διαθεῖς m  
 17 *AP* 12.134; *HE* 1103–8 (= *Call.* 13); 43 Pfeiffer; *OCT* 1208–13 3 ἡνίκ'  
 Scaliger; ηγκ M 5 ὦπτηται μέγα δὴ τι Bentley; ὦπτημαι μεγαλητί M  
 18 *AP* 5.6; *HE* 1091–6 (= *Call.* 11); 25 Pfeiffer; *OCT* 1196–1201  
 19 *AP* 12.132b; *HE* 4110–17 (= *Mel.* 22); *OCT* 4154–61; 68 Gutzwiller 3  
 ἄτεγκτον Ruhnken; ἄτεκνον M 4 τρέφετο Salmassius; -ται M

- 5 οὐκ ἥιδεις· νῦν γινῶθι καλῶν ἀλλαγμὰ τροφείων, 1905  
 πῦρ ἅμα καὶ ψυχρὰν δεξαμένη χιόνα.  
 αὐτὴ ταῦθ' εἴλου· φέρε τὸν πόνον· ἄξια πάσχεις  
 ὦν ἔδρας, ὁπτῶι καιομένη μέλιτι.

Meleager

20

- Κηρύσσω τὸν Ἑρωτὰ τὸν ἄγριον· ἄρτι γὰρ ἄρτι  
 ὀρθρινὸς ἐκ κοίτας ὤιχετ' ἀποπτάμενος. 1910  
 ἔστι δ' ὁ παῖς γλυκύδακρυς, αἰλαλος, ὠκύς, ἀθαμβής,  
 σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος.  
 5 πατὴρ δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ Αἰθήρ,  
 οὐ Χθών φησι τεκεῖν τὸν θρασύν, οὐ Πέλαγος.  
 πάντῃ γὰρ καὶ πᾶσιν ἀπέχθεται· ἀλλ' ἐσορᾷτε 1915  
 μὴ που νῦν ψυχαῖς ἄλλα τίθησι λῖνα.  
 καίτοι κείνος, ἰδοῦ, περὶ φωλεόν· οὗ με λέληθας,  
 10 τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

'Plato'

21

- Ἀστέρας εἰσαθρεῖς, Ἀστὴρ ἐμός· εἶθε γενοίμην  
 οὐρανός, ὥς πολλοῖς ὄμμασιν εἰς σέ βλέπω. 1920

Philodemus

22

- Νυκτερινὴ δίκερως φιλοπάννουχε φαῖνε Σελήνη,  
 φαῖνε δι' εὐτρήτων βαλλομένη θυρίδων·  
 αὔγαζε χρυσέην Καλλίστιον· ἐς τὰ φιλεόντων  
 ἔργα κατοπτεύειν οὐ φθόνος ἀθανάτη.  
 5 ὀλβίζεις καὶ τήνδε καὶ ἡμέας, οἶδα, Σελήνη· 1925  
 καὶ γὰρ σὴν ψυχὴν ἔφλεγεν Ἐνδυμίων.

Meleager

23

- Πταῖης μοι, κώνωψ, ταχύς ἄγγελος, οὔασι δ' ἄκροισ  
 Ζηνοφίλας ψαύσας προσψιθύριζε τάδε·

8 ἔδρας Graefe, Porson: ἔδρασας M

20 *AP* 5.177; *HE* 4190–9 (= Mel. 37); *OCT* 4234–43; 81 Gutzwiller

21 *AP* 7.669; *FGE* 584–5 (= 'Plato' 1); *OCT* 511–12

22 *AP* 5.123; *GP* 3212–17 (= Philod. 9); *OCT* 4846–51; 14 Sider

23 *AP* 5.152; *HE* 4174–81 (= Mel. 34); *OCT* 4218–25



- "ἄγρυπνος μῖμνει σε· σὺ δ' ὦ λήθαργε φιλούντων,  
 εὐδεις." εἶα, πέτευ· ναί, φιλόμουσε, πέτευ· 1930
- 5 ἦσυχά δὲ φθέγξαι, μὴ καὶ σύγκοιτον ἐγείρας  
 κινήσης ἐπ' ἐμοὶ ζηλοτύπους ὀδύνας.  
 ἦν δ' ἀγάγῃς τὴν παῖδα, δοῖαι στέψω σε λέοντος,  
 κώνωψ, καὶ δώσω χειρὶ φέρειν ῥόπαλον.

Meleager

24

- Ἀχῆεις τέττιξ, δροσεραῖς σταγόνεσσι μεθυσθεῖς 1935  
 ἀγρονόμαν μέλπεις μοῦσαν ἐρημολάλον·  
 ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις  
 αἰθίοπι κλάζεις χρωτὶ μέλισμα λύρας·
- 5 ἀλλὰ, φίλος, φθέγγου τι νέον δενδρώδεσι Νύμφαις  
 παίγνιον, ἀντωιδὸν Πανὶ κρέκων κέλαδον, 1940  
 ὄφρα φυγῶν τὸν Ἑρωτα μεσημβρινὸν ὕπνον ἀγρεύσω  
 ἐνθάδ' ὑπὸ σκιερῇ κεκλιμένους πλατάνωι.

## C. DEDICATORY

Callimachus

25

Τίν με, λεοντάγχ' ὦνα συοκτόνε, φήγινον ὄζον  
 θῆκε—τίς;—Ἀρχῖνος.—ποῖος;—ὁ Κρής.—δέχομαι.

Callimachus

26

- Κόγχος ἐγώ, Ζεφυρῖτι, παλαιότερον, ἀλλὰ σὺ νῦν με, 1945  
 Κύπρι, Σεληναίης ἄνθεμα πρῶτον ἔχεις,  
 ναυτίλος ὃς πελάγεσιν ἐπέπλεον, εἰ μὲν ἀῆται,  
 τείνας οἰκείων λαῖφος ἀπὸ προτόνων,
- 5 εἰ δὲ Γαληναίη, λιπαρὴ θεός, οὗλος ἐρέσσω  
 ποσσίν—ἴδ' ὥς τῶργωι τοῦνομα συμφέρεται— 1950

7 δοῖαι Pierson: -αῖς M

24 AP 7.196; HE 4066–73 (= Mel. 13); OCT 4110–17; 113 Gutzwiller

25 AP 6.351 (= Call. 22); 34 Pfeiffer; OCT 1256–7 1 λεοντάγχ' ὦνα Lobeck:  
 λεοντάγχωνε M

26 Athenaeus 7.318b; HE 1109–20 (= Call. 14); OCT 1214–25 1 παλαιότερον  
 Bentley: -ρος M: πάλαι τέρας Schneider με Musurus: μοι M 3 ναυτίλος Kaibel:  
 -λον M 6 ἴδ' ὥς τῶργωι Schneider: ἴν' ὥσπεργω M

- ἔστ' ἔπεσον παρὰ θῖνας Ἰουλίδος, ὄφρα γένωμαι  
 σοὶ τὸ περίσκεπτον παίγνιον, Ἀρσινόη,  
 μηδέ μοι ἐν θαλάμησιν ἔθ' ὥς πάρος—εἰμὶ γὰρ ἄπλους—  
 10     τίκτεται νοτερῆς ὤον ἀλκυόνος.  
 Κλεινίου ἀλλὰ θυγατρὶ δίδου χάριν· οἶδε γὰρ ἐσθλά     1955  
 ῥέζειν, καὶ Σμύρνης ἐστὶν ἀπ' Αἰολίδος.

Callimachus

27

- Τὴν ἀλίην Εὐδημος, ἐφ' ἧς ἄλα λιτὸν ἐπέσθων  
 χεიმῶνας μεγάλους ἐξέφυγεν δανέων,  
 θῆκε θεοῖς Σαμοθραῖσι, λέγων ὅτι τήνδε κατ' εὐχὴν,  
 ὦ λαοί, σωθεῖς ἐξ ἀλὸς ὧδε θέτο.  
 1960

Posidippus or Asclepiades     28

- Πορφυρέην μάστιγα καὶ ἡνία σιγαλόεντα  
 Πλαγγῶν εὐίππων θῆκεν ἐπὶ προθύρων,  
 νικήσασα κέλῃτι Φιλαινίδα τὴν πολύχαρμον  
 ἔσπερινῶν πῶλων ἄρτι φρουασσομένων.  
 5     Κύπρι φίλη, σὺ δὲ τῇδε πόροις νημερτέα νίκης     1965  
 δόξαν, αἰμὴνστον τήνδε τιθεῖσα χάριν.

## D. MISCELLANEOUS

Leonidas

29

- Φεύγεθ' ὑπέκ καλύβης, σκότιοι μῦες· οὔτι πενιχρὴ  
 μῦς σιπύη βόσκειν οἶδε Λεωνίδεω.  
 αὐτάρκης ὁ πρέσβυς ἔχων ἄλα καὶ δύο κρίμνα·  
 ἐκ πατέρων ταύτην ἠνέσσαμεν βιοτήν.  
 5     τῷ τί μεταλλεύεις τοῦτον μυχόν, ὦ φιλόλιχνε,  
 οὐδ' ἀποδειπνιδίου γευόμενος σκυβάλου;     1970

7 Ἰουλίδος Casaubon: -ίδας M     8 Ἀρσινόη test.: -όης M     9 ἄπλους Lentz:  
 ἄπλους M     10 emend. Bentley: τίκει τ' αἰνοτέρης ὤον ἀλκυόνης M  
 27 AP 6.301; HE 1175-8 (= Call. 28); OCT 1280-3  
 28 AP 5.202; HE 974-9 (Ascl. 35); OCT 1704-9; 35 Sens; Posidippus 127  
 A-B     6 τήνδε τιθεῖσα Emperius: τήνδ' ἐπιθεῖσα M  
 29 AP 6.302; HE 2191-8 (= Leon. 37); OCT 2180-7     6 γευσόμενος m

σπεύδων εἰς ἄλλους οἴκους ἴθι—τάμα δὲ λιτά—  
ἄπο πλειοτέρην οἷσσαι ἀρμαλήν.

Posidippus

30

- Τίς πόθεν ὁ πλάστης;—Σικυώνιος.—οὔνομα δὴ τίς; 1975  
—Λύσιππος.—σύ δὲ τίς;—Καιρὸς ὁ πανδαμάτωρ.  
—τίπτε δ' ἐπ' ἄκρα βέβηκας;—αἶε τροχάω.—τί δὲ ταρσοῦς  
ποσσὶν ἔχεις διφυεῖς;—ἴπταμ' ὑπηγμένιος.  
5 —χειρὶ δὲ δεξιτερῇ τί φέρεις ξυρόν;—ἀνδράσι δεῖγμα,  
ὥς ἀκμῆς πάσης ὀξύτερος τελέθω. 1980  
—ἡ δὲ κόμη τί κατ' ὄψιν;—ὑπαντιάσαντι λαβέσθαι,  
νῇ Δία.—τάξόπιθεν δ' εἰς τί φαλακρὰ πέλει;  
—τὸν γὰρ ἅπας πτηνοῖσι παραθρέξαντά με ποσσὶν  
10 οὔτις ἔθ' ἱμείρων δράζεται ἐξόπιθεν.  
—τοῦνεχ' ὁ τεχνίτης σε διέπλασεν;—εἵνεκεν ὑμέων, 1985  
ξεῖνε, καὶ ἐν προθύροις θῆκε διδασκαλίην.

Philodemus

31

- Χαῖρε σύ.—καὶ σύ γε χαῖρε.—τί δεῖ σε καλεῖν;—σὲ δέ;—μήπω  
τοῦτο φιλοσπούδει.—μηδὲ σύ.—μή τιν' ἔχεις;—  
—αἰεὶ τὸν φιλέοντα.—θέλεις ἅμα σήμερον ἡμῖν  
δειπνεῖν;—εἰ σύ θέλεις.—εὐγε· πόσου παρέσθι; 1990  
5 —μηδὲν μοι προδίδου.—τοῦτο ξένον.—ἀλλ' ὅσον ἂν σοι  
κοιμηθέντι δοκῇ, τοῦτο δός.—οὐκ ἀδικεῖς.  
ποῦ γίνῃ; πέμψω.—καταμάνθανε.—πηνίκα δ' ἦξεις;  
—ἦν σύ θέλεις ὥρην.—εὐθὺ θέλω.—πρόαγε.

Anyte

32

- Ἦξευ ἅπας ὑπὸ καλὰ δάφνας εὐθαλέα φύλλα 1995  
ώραίου τ' ἄρυσαι νάματος ἀδὺ πόμα,  
ὄφρα τοι ἀσθμαίνοντα πόνοις θέρεος φίλα γυῖα  
ἀμπαύσης πνοιᾷ τυπτόμενα Ζεφύρου.

30 *Aplan.* 275; *HE* 3154-65 (= Pos. 19); *OCT* 1662-73; 142 A-B 10 fort.  
ἐφημερίων 11 τοῖον m σε d'Orville: με M

31 *AP* 5.46; *GP* 3180-7 (= Philod. 4); *OCT* 4814-21; 20 Sider 2 φιλοσπούδει  
Kaibel: -δος M μηδὲ Dübner: μήτε M

32 *AP* 9.313; *HE* 726-9 (= Anyte 16); *OCT* 738-41 1 καλὰ] τῆσδε m

Philodemus

33

Ἴνοῦς ὦ Μελικέρτα σύ τε γλαυκοῦ μεδέουσα

Λευκοθέη πόντου, δαῖμον ἀλεξίκακε,

2000

Νηρήιδων τε χοροὶ καὶ κύματα καὶ σύ, Πόσειδον,

καὶ Θρήϊξ ἀνέμων πρητύτατε Ζέφυρε,

- 5 Ἴλαοί με φέροίτε διὰ πλατὺ κύμα, φυγόντα  
σῶιον ἐπὶ γλυκερὴν ἡίονα Πειραέως.

## XXIX DRINKING-SONG

[Θ] . . . . .

2005

μηδ' ἄδικεῖν ζήτει, μηδ' ἄν ἀδι[κῆι] προσερίσῃς·

φεῦγε φόνους καὶ φεῦγε μάχας, φ[εῖ]σαι δὲ διαφρονεῖν,

εἰς δ' ὀλίγον πονέσεις, καὶ δεύτερον οὐ μεταμέλει.

5

αὔλει μοι.

Ἴδες ἔαρ, χειμῶνα, θέρος· ταῦτ' ἐστὶ διόλου·

2010

ἥλιος αὐτὸς ἔδου, καὶ νῦξ τὰ τεταγμέν' ἀπέχει·

μὴ κοπία ζητεῖν πόθεν ἥλιος ἢ πόθε[ν] ὕδωρ,

ἀλλὰ π[ό]θεν τ[ό] μύρον καὶ τοὺς στεφάνου[ς] ἀγοράσῃς.

10

αὔλει μοι.

Κρήνας αὐτορὺ[το]ν μέλ[ιτ]ος τρεῖς ἤθελον ἔχειν,

2015

πέντε γαλακτορύτους, οἴνου δέκα, δ[ώδε]κα μύρου,

καὶ δύο πηγαίων ὑδάτων, καὶ τρεῖς χιονέων·

παῖδα κατὰ κρήνην καὶ παρθένον ἤθελον ἔχειν.

15

αὔλει μοι.

33 *AP* 6.349; *GP* 3274–9 (= *Philod.* 19); *OCT* 4908–13; 34 *Sider* 1 γλαυκοῦ  
*Reiske*: -κῆ M 3 κυανοχαῖτα Ποσ. F. W. Schmidt 6 γλυκερὴν post d'Orville  
 (-ράν) *Kaibel*: γλυκύν M

XXIX *P.Oxy.* 1795; suppl. Hunt 6 ταῦτ' Gow: ταῦτ' edd. 7 ἐπέχει Dawe (cf.  
*LSJ* VI 2)

Λύδιος αὐλὸς ἔμοι τὰ δὲ Λύδια παίγματα λύρας, 2020  
 κα[ί] Φρύγ[ιο]ς κάλαμος τὰ δὲ ταύρεα τύμπανα πονεῖ·  
 ταῦτα ζῶν ἄισαί τ' ἔραμαι καὶ ὅταν ἀποθάνω  
 αὐλὸν ὑπὲρ κεφαλῆς θέτε μοι, παρὰ ποσσὶ δὲ λύρα[ν].

20 αὐλεῖ μοι.

Μέτρα τίς ἂν πλούτου, τίς ἀνεύρατο μέτρα πενίας, 2025  
 ἢ τίς ἐν ἀνθρώποις χρυσοῦ πάλιν εὔρατο μέτρον;  
 νῦν γὰρ ὁ χρήματ' ἔχων ἔτι πλε[ί]ονα χρήματα θέλει,  
 πλούσιος ὦν δ' ὁ τάλας βασανίζεται ὥσπερ ὁ πένης.

25 αὐλ[ε]ι μοι.

Νεκρὸν ἔαν ποθ' ἴδῃς καὶ μνήματα κωφὰ παράγῃς, 2030  
 κοινὸν ἔσοπτρον ὀραῖς· ὁ θανὼν οὕτως προσεδόκα.  
 ὁ χρόνος ἐστὶ δάνος, τὸ ζῆν πικρὸς ἐσθ' ὁ δανίσας,  
 καὶν τότε ἀπαιτῆσαί σε θέλῃ, κλαίων ἀποδιδοῖς.

30 αὐλεῖ μοι.

Ξέρξης ἦν βασιλε[ύ]ς ὁ λέγων Διὶ πάντα μερίσαι, 2035  
 ὃς δυοὶ πηδαλ[ί]ο[ι]ς μόνος ἔσχισε Λήμνιον ὕδωρ.  
 ὄλβιος ἦν ὁ Μίδας, τρίς δ' ὄλβιος ἦν ὁ [Κ]ινύρ[α]ς,  
 ἀλλὰ τίς εἰς Αἶδα ὀβολοῦ πλέον ἤλυθεν ἔχων;

35 αὐλεῖ μοι.

18 ἔραμαι Hunt: ἐρο- pap.

21 τις Hunt: παλι (e u. seq.) pap.

29 ποτ' Hunt

## COMMENTARY

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### I–IV

#### *Callimachus*

Callimachus (c. 305–c. 235 BC), son of Battus, most innovative, most polemical, and historically most important of the Hellenistic poets, was born in Cyrene and moved as a young man to Alexandria, where he is said to have been a schoolmaster. Later he was employed in the Library (pp. 5–6) and produced the *Πίνακες*, a 120-volume register of the holdings, both prose and verse (Pfeiffer, *HCS* 127–34; Blum 1991). This was more than a mere catalogue: Callimachus concerned himself with writers' biographies and with problems of authenticity, using style and other criteria to evaluate the date and authorship of disputed works. By-products of his omnivorous reading in connection with the *Πίνακες* were various prose treatises (all now lost), including *On games*, *On winds*, *Non-Greek customs*, *Local nomenclature*, *Παράδοξα* (a collection of astounding facts), *Local month-names*, *Foundations of islands and cities and their changes of name*, *On nymphs*, and *On birds* (fr. 403–59). At the same time as he was compiling these classificatory works on topography, ethnography, natural history, language and etymology, Callimachus maintained a varied and startlingly original poetic output. By reviving and modernizing old types of poetry and metrical forms long obsolete, by using his immense erudition to cast new light on the mythical and historical subjects which he treated, and by experimenting with combinations of metre, dialect and subject matter, he produced a novel, wittily complex, self-consciously literary type of verse in which poetry and learning were inextricably linked. His major works comprised:

*Aetia* (fr. 1–190 Pfeiffer, Harder; *SH* 238–77), a long elegiac poem in four books on the causes and origins of names, customs, rites, etc.: see pp. 86–7, Massimilla 1996–2010, Fantuzzi and Hunter 2004: 42–88, Harder 2012.

*Iambi* (fr. 191–225), a collection of 13 poems in various metres (iambic, choliambic, epodic), some creatively adapted from the work of Hipponax, a sixth-century Ionian writer of scurrilous anecdote and lampoon (see pp. 276–7). The subject matter, length and dialect of these poems is varied, and the overall impression is of an informal medley. Topics include fable, lampoon, epinicians and a description of Phidias' statue of Zeus at Olympia; the collection began and ended with polemical poems on literary matters (see p. 89). Substantial fragments survive: see Kerkhecker 1999, Acosta-Hughes 2002.

*Hymns*, six in number, Callimachus' only large-scale works to survive complete: see p. 115, Stephens 2015.

*Lyric poems* (fr. 226–9), including the *Deification of Arsinoe*, a consolatory court poem in the anapaestic Archebulean metre written after the death of Ptolemy's wife in 270 BC.

*Hecale* (fr. 230–377; *SH* 280–91), a hexameter poem of about a thousand lines which gave a new slant to an old tale. Theseus, on his way to slay the savage Marathonian bull, sheltered from the rain in the hut of a poor old woman, Hecale. When he returned to thank her after completing his task, he discovered that she had died; in her honour he founded the Attic deme of Hecale and set up a sanctuary to Zeus Ἑκάλαιος. The poem thus closed with an αἴτιον; but it seems that the main emphasis lay neither on that nor on Theseus' heroic struggle with the bull, but on his overnight stay with Hecale – on the simple meal which she prepared for him and on her garrulous conversation. Considerable fragments of the poem survive: see Hollis 2009. The pseudo-Virgilian *Moretum* and Ovid's Baucis and Philemon episode (*Met.* 8.624–724) are directly inspired by the *Hecale* and give some impression of what must have been the general tone.

*Ibis* (fr. 381–2). A short vituperative poem, perhaps in elegiacs, wittily execrating an enemy called by the pseudonym Ibis (after the bird of that name, notorious for its filthy habits). The extant *Ibis* of Ovid seems to be an imitation rather than a translation.

Σωσιβίου νίκη (fr. 384), a victory-poem in elegiacs.

Epigrams, in various metres. See pp. 288–9.

Tragedies, comedies and satyr-plays. Not a single fragment of these survives.

*Bibl.*: Text: Pfeiffer 1948–53. Trans.: Nisetich 2001. Language: Parsons 2011. Gen.: Pfeiffer 1968: 123–52; Knox and Easterling 1985: 549–70, Cameron 1995, Harder, Regtuit and Wakker 1993, 2002b, Acosta-Hughes and Stephens 2012.

## I

The *Aetia*, Callimachus' longest and in ancient times most famous work, dealt discursively with the causes or origins of various aspects of custom, ritual and nomenclature from all over the Greek world. It was an epic-length poem of perhaps 4000–6000 lines in elegiac metre, a 'single song' which was neither heroic in theme nor 'continuous' (3–4), but episodic. Extensive fragments survive on papyrus, but most are badly damaged, and the poem can be reconstructed only in broad outline. At the beginning of Book 1 Callimachus made clear his literary affiliations by creatively

adapting Hesiod's encounter with the Muses at the start of the *Theogony*. He pictured himself transported in a dream from his native Libya to Mt Helicon, and Books 1 and 2 consisted of a dialogue between himself and the learned Heliconian Muses, who replied at length to his antiquarian enquiries. Books 3 and 4 dispensed with the question-and-answer format. This pair of books was framed by poems concerning Berenice, wife of Ptolemy III Euergetes, who acceded to the throne in 246 BC. Book 3 opened with an elegy commemorating a win at the Nemean Games by Berenice's chariot (*SH* 254–69). This subject led into an αἴτιον of the founding of the games: after he had overcome the Nemean Lion Heracles lodged with a poor peasant named Molorchus; and juxtaposed with Heracles' slaying of the lion was a description of Molorchus' attempt to slay his own troublesome beasts, the mice, by inventing the mousetrap. This unlikely aetiology for a household object was told in counterpoint to the narrative of Heracles' heroic exploit, a witty juxtaposition probably typical for the *Aetia* as a whole. The final αἴτιον of Book 4 was the famous *Lock of Berenice* (Βερενίκης Πλόκαμος), which told how a lock of hair dedicated by the queen was translated to heaven as a cluster of stars (cf. p. 309 on the nautilus epigram). Some fragments of this section survive (fr. 110), together with a version by Catullus (poem 66).

We can only guess at the overall effect of the *Aetia*. Propertius' fourth Book and the *Fasti* of Ovid are both directly inspired by the poem; but Ovid's *Metamorphoses* perhaps provides a closer general impression. That work, too, is made up of highly diverse episodes linked by a common theme; and this diversity means that each section can be read in contrast or counterpoint to preceding and following sections. The overall effect is of complex organic unity.

The stages of the poem's composition are not now clear. The *Lock of Berenice* seems at one time to have circulated separately, and other sections may have done so too. It is virtually certain that Books 3–4 appeared later than Books 1–2, perhaps considerably later. At the end of *Aetia* 4 Callimachus placed an epilogue to introduce the transition from elegiacs to the Μουσέων πεζὸν . . . νομόν, 'the pedestrian pasture of the Muses' (fr. 112.9), a reference to the less ambitious iambic genre (cf. Horace's *Musa pedestris*, *Sat.* 2.6.17). Prefixed to the *Aetia* was the *Reply to the Telchines* (1–40). This polemical preface could fitly stand by way of introduction to or apologia for Callimachus' entire poetic oeuvre.

*Callimachean poetry and literary polemic.* Callimachus makes a number of polemical references to the theory and practice of poetry. He wrote a prose treatise *Against Praxiphanes*, a Peripatetic philosopher and literary theorist in the Aristotelian mould. The *Reply*, which is the fullest surviving expression of Callimachus' poetic stance, uses vivid metaphor and



imagery to advocate short, sweet, refined verse and to deny that length is a valid yardstick for measuring talent. Several other passages throw light on Callimachus' attitude to poetry:

*AP* 12.43; *HE* 1041–6 (= *Call.* 2); Pfeiffer 28; *OCT* 1146–51. In this epigram Callimachus expresses his dislike of non-Homeric 'cyclic' poetry on traditional mythological themes:

Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν, οὐδὲ κελεύθῳ  
χαίρω τις πολλοὺς ὥδε καὶ ὥδε φέρει  
μισέω καὶ περίφοιτον ἐρώμενον, οὐδ' ἀπὸ κρήνης  
πίνω· σικχαίνω πάντα τὰ δημόσια.  
Λυσανίη, σὺ δὲ ναίχι καλὸς καλός· ἀλλὰ πρὶν εἰπεῖν  
τοῦτο σαφῶς, Ἥχῳ φησί τις, “ἄλλος ἔχει”.

(‘I detest the cyclic poem, I do not like the path that carries many to and fro; I hate the roaming lover, I do not drink at the fountain – I loathe all common things. Lysanias, yes fair you are, how fair – the words are scarcely out, says an echo “he’s another’s affair”’ – trans. A. W. Bulloch). Here Callimachus links the well-worn themes of cyclic epic with the public road (cf. 25–8), the promiscuous boy and the public spring. This latter image is related to that of the cicada’s diet of dew at lines 33–4. In another passage Callimachus further elaborates poetic water-imagery:

Ὁ Φθόνος Ἀπόλλωνος ἐπ’ οὐατα λάθριος εἶπεν  
“οὐκ ἄγαμαι τὸν ἀοιδὸν ὃς οὐδ’ ὅσα πόντος ἀεῖδει.  
τὸν Φθόνον ὡπόλλων ποδὶ τ’ ἤλασεν ὥδ’ τ’ ἔειπεν  
“Ἀσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλὰ  
λύματα γῆς καὶ πολλὸν ἐφ’ ὕδατι συρφετὸν ἔλκει.  
Δηοῖ δ’ οὐκ ἀπὸ παντὸς ὕδωρ φορέουσι μέλισσαι,  
ἀλλ’ ἥτις καθαρὴ τε καὶ ἀχράαντος ἀνέρπει  
πίδακος ἐξ ἱερῆς ὀλίγη λιβάς ἄκρον ἄωτον.”

#### *Hymn to Apollo* 105–12

(‘Envy spoke secretly in Apollo’s ear: “I do not admire the poet who does not sing even as much as the sea.” Apollo gave Envy a kick with his foot and spoke as follows: “Great is the stream of the Assyrian river, but for much of its course it drags along on its waters filth from the land and much refuse. For Demeter the bees do not bring water from every source, but a small trickle (ὀλίγη λιβάς) which, pure and unsullied, comes up from a holy fountain.”’) These lines have given rise to much conjecture, and the symbolism of πόντος is particularly controversial. The basic comparison, however, is between the huge but polluted Euphrates (length, unity, magnitude, access for all and sundry; cf. 3 ἐν αἰσμα διηνεκές) and

individual droplets from the purest spring (polish, refinement, exclusivity, discontinuity). This passage has other similarities to the *Reply*: Apollo appears in both, and Φθόνος is reminiscent of the Βασκανίης ὀλοὸν γένος of Callimachus' detractors (17).

Fr. 398. In a lost epigram Callimachus referred to Antimachus' *Lyde* using terminology similar to that of lines 23–4: Λύδη καὶ παχὺ γράμμα καὶ οὐ τορόν ('*Lyde*, a gross and dull book'): books, like girls, are better slim (cf. the anecdote about Philitas' λεπτότης, p. 9). For the *Lyde* as canon of taste see 1 and 9–12 nn. and p. 8.

Fr. 465 Καλλίμαχος ὁ γραμματικὸς τὸ μέγα βιβλίον ἴσον ἔλεγεν εἶναι τῷ μεγάλῳ κακῷ. This *bon mot* ('a big book is a big evil') is quoted out of context; but it seems likely that the scholar Callimachus was punning on the physical clumsiness of a long papyrus roll and the artistic clumsiness of a long, 'cyclic', poem.

*Iambus* 13 (fr. 203). In this poem Callimachus defended himself against the charge of πολυεΐδεια, i.e. of writing many different kinds (εἶδη) of poetry. He quoted the example of Ion of Chios, a fifth-century writer whose work covered a comparably wide range; and he made the point that a workman is not criticized for producing many different artefacts.

*Sources of Callimachus' imagery.* The *Reply* and the coda of the *Hymn to Apollo* introduce vaguely defined malicious objectors (Τελχῖνες, Φθόνος) whose criticisms are triumphantly dismissed. This defensive-cum-offensive stance owes something to the interest in praise and blame, and the self-consciousness about composition and performance, of earlier lyric poetry. Pindar in his victory odes takes care to mention and set aside the spiteful jealousy of those who envy his victors; and, since Pindar is as pre-eminent in his own sphere as his victors are in theirs, he uses metaphor and simile to refer to the challenges and challengers of his poetry. Particularly suggestive is his emphasis on brevity, conciseness and compression:

*Nemean* 4.33–41 (for a victor in wrestling) 'But the law of song and the speeding time forbid me to speak at length (τὰ μακρὰ . . . ἐξενέπειν) . . . Though the deep foam of the sea holds you by the waist, fight against its treachery! We shall seem to enter the contest in daylight, far superior to our foes, while another man looks around enviously (φθονερά . . . βλέπων), darkly rolling out an empty thought that drops to the ground.'

*Nemean* 8.19–22 (for a victor in the foot-race) 'I stand here on light feet, drawing breath before I speak. Many things have been said in many ways, but to find new ones (νεαρά δ' ἐξευρόντα) and put them to the touchstone for testing is a dangerous business. Words are food for the envious (φθονεροῖσιν): envy always fastens on the good but has no quarrel with the base.'

*Olympian* 2.83–9 ‘There are many swift arrows in my quiver that speak to the wise (συνετοῖσιν), but the crowd need interpreters. The wise man (σοφός) knows many things by nature; learners chatter in vain like jackdaws bickering at the divine bird of Zeus (κόρακες ὡς ἄκραντα γαρυέτων | Διὸς πρὸς ὄρνιχα θεῖον). Come, my heart, take aim . . .’ Ancient commentators believed the ‘jackdaws’ to be Pindar’s rivals Simonides and Bacchylides. The bird-imagery here is analogous to 13–14, 29–40.

*Paean* 7 b 10–14 κελαδήσαθ’ ὕμνους, | Ὀμήρου [ . . . τρι]πτόν κατ’ ἁμαξιτόν | ἰόντες, ἀ[ . . . ἀλλ]οτρίαις ἀν’ ἵπποις, | ἐπεὶ αὐ[ . . . π]τανὸν ἄρμα | Μοῖσα[ . . . ]μεν. (‘Sound forth your songs, travelling . . . Homer’s well-worn path, . . . with a different horse-team, since we . . . have mounted (?) the winged chariot of the Muses.’) Cf. the passage of Choerilus quoted on p. 1 and 25–8, where the chariot is driven by the poet.

*Pythian* 4.247–8 (for a victor in the chariot-race) μακρά μοι νεῖσθαι κατ’ ἁμαξιτόν· ὦρα | γὰρ συνάπτει καὶ τινα | οἶμον ἴσαμι βραχύν· πολ- | λοῖσι δ’ ἄγῃμαι σοφίας ἐτέροις (‘But it is a long way by the main road, and time presses. I know a short cut, for I lead the way for many in this skill.’) Here the ‘main road’ represents not trite subject matter but long-winded narrative; the poet knows the right time to stop. Imagery and vocabulary are closely akin to 25–8, and σοφία includes the notion of poetic skill as at 18.

Callimachus’ polemical stance and his concern with brevity clearly therefore have precedent in Pindaric lyric. That is not surprising, given his interest in lyric poetry (see p. 86) and his adoption in the *Aetia* and *Hymns* of an allusive, discontinuous form of narrative which has much in common with Pindar’s presentation of myth. See further Fuhrer 1988.

Other metaphors can be paralleled from an unexpected source. The contest between Aeschylus and Euripides in Aristophanes’ *Frogs* uses some of the terminology which in the *Reply* might seem most characteristically Hellenistic. A bombastic-cum-sophistic choral ode precedes the appearance of the rival poets (814–29): ‘Terrible wrath will the loud-roarer (ἐριβρεμέτης, = Aeschylus) have within him when he sees his rival artificer whetting his chatterbox tusks! . . . There will be helmet-glancing struggles of horsehaircrest arguments and splinterings near the axle when the fine-chisel-wielder tries to ward off the horse-prancing phrases (ῥήμαθ’ ἵπποβάμονα, 821) of the mind-builder! Raising the bristly hair of his shaggy neck, frowning ferociously and bellowing, he will shoot forth phrases fastened with bolts, tearing them up like ship’s timbers with gigantic blast of lungs (γῆγενεῖ φυσήματι, 825). Then the mouth-worker, the tester of phrases, the smooth tongue, unrolling itself, shaking the bridle of envy (φθονερούς κινούσα χαλινούς, 827), will dissect and splinter (καταλεπτολογήσει, 828) the phrases, the large labour of his lungs.’ Here both poets are caricatured, Aeschylus as bombastic and ponderous,

Euripides as lightweight and over-subtle. Aeschylus roars and bellows (cf. 19–20); he is associated with the paraphernalia of war (cf. 3–5); and he produces a resounding noise (cf. 19). Euripides is characterized as glib and hair-splitting, a finicky artisan of words who dissects his phrases κατὰ λεπτόν (cf. 24). The catch-word λεπτός is used of Euripides' techniques also at 876 λεπτολόγους ξυνετάς φρένας and 956 λεπτῶν . . . κανόνων εἰσβολάς. It seems probable that it was the sophists who first used the word λεπτός in the sense 'intellectually refined': in *Clouds* it is applied to Socrates and his pupils, and Euripides himself has it at *Medea* 529 and elsewhere. Cf. p. 145, O'Sullivan 1992: 106–50, Nelson 2018.

Callimachus' humorously 'lean Muse' (24) is reminiscent of *Frogs* 939–43, where Euripides describes how he took over the tragic τέχνη from Aeschylus and, treating it like a diseased patient, reduced its 'swelling': 'When I first took over the art from you, I straightaway reduced (ἰσχνάνα) her and got rid of her weight with little words (ἐπιυλλίοις) and exercise and beetroot [a laxative], administering an infusion of chattersomeness distilled from books.' ἰσχνάνα anticipates later definitions of the ἰσχνὸς χαρακτήρ or 'unadorned style' of rhetoric, which used plain words and uncontrived syntax.

There are several other verbal parallels between the two passages. At *Frogs* 785–6 we learn that there is to be a κρίσις . . . τῆς τέχνης; at 882 the contest is called ἄγων σοφίας; and at 799 are mentioned κανόνες . . . καὶ πήχεις ἐπῶν, 'rulers and measuring-tapes for phrases': cf. 17–18 αὐθι δὲ τέχνη | κρίνετε,] μὴ σχοίνωι Περσίδι τὴν σοφίην. At *Frogs* 1398 καθέλξει is used of tilting down the scale in comparing the weightiness of tragic lines; Callimachus uses the same verb to describe Demeter's paradoxically outweighing more ponderous verses (9).

These similarities are probably the result of direct borrowing by Callimachus from Aristophanes; this seems more likely than both writers' being dependent on sophistic treatises or handbooks of rhetoric. Callimachus has appropriated terminology used to satirize Euripides and, by combining it with the polemical voice of early lyric, has created a wittily triumphant apologia for the new poetics.

*The text.* The *Reply* survives on a damaged papyrus first published in 1927; but many lines were already known from quotations by ancient grammarians, and others can be supplemented from the fragmentary notes of two papyrus commentaries. In the text printed here half-square brackets ([ ]) indicate that, although the papyrus is damaged or illegible, the text can be certainly supplemented from one of these other sources; full square brackets ([ ]) mark conjectural supplements by modern scholars. Supplementation of an author so unpredictable and so fond of recherché vocabulary is a hazardous business, and it is likely that most of these modern conjectures represent the spirit rather than the letter of

what Callimachus wrote. Except at 9-12 and 39-40, however, the sense of the argument seems clear.

*Bibl.*: Edns: Massimilla 1996, Harder 2012. Gen.: Fraser 1972: 1.718-33, 2.1052-8, Parsons 1977 (structure), Matthews 1979 (Antimachus), Fantuzzi and Hunter 2004: 42-88, Acosta-Hughes 2012, Acosta-Hughes and Stephens 2012: 238-55.

1-7[1-7] The Telchines ignorantly complain that although Callimachus is now advanced in years (ἔτεα) he has not produced a long poem (ἔπεα) on a single grand theme in thousands of verses – in other words, although he is a poet of high reputation he has not written a ‘major work’. The *Aetia* was indeed thousands of lines long and dealt with some ‘deeds of kings and heroes of old’ (3-5, if that is the right supplement); but it was not written in the metre of epic, it concentrated on aspects other than the heroic, and it comprised a *discontinuous* series of episodes linked thematically rather than chronologically.

The point is reinforced by the contrasting anaphora πολλάκι . . . πολλαῖς. Both the *Iliad* and the *Odyssey* begin with anaphora of πολλός, a marker of grandeur, magnitude and comprehensiveness. Similarly, χιλιάσιν in line 4 evokes μυρί’ in the second line of the *Iliad*. The Zeus-hymns of Cleanthes and Aratus (370-400, 409-13) and the *Homeric Hymn to Aphrodite* also begin with forms of both πᾶς and πολλός.

1[1] Τελχῖνες: a race of sorcerers generally said to have been inhabitants of Rhodes. The inventors of metal-working, they were spiteful wizards who possessed the Evil Eye (*oculos . . . uitiantes omnia uisu* Ovid, *Met.* 7.366; cf. 1316-17 n.): they are variously described as βάσκανοι (cf. 17), γόητες (cf. 118), φαρμακεῖς, πανοῦργοι, πονηροί and φθονεροί; on their fate see 118-23 n. For their role in the *Reply* cf. Φθόνος/Μῶμος at *Hymn to Apollo* 105-12 (p. 88). They need not represent any particular critics; but an ancient commentary of the second or third century AD (Schol. Flor.) supplies some names, including the epigrammatists Asclepiades and Posidippus (both of whom are known to have approved of Antimachus’ *Lyde* – see 9-12 n.) and Praxiphanes of Mytilene, against whom Callimachus published a prose work (p. 87). Asclepiades, however, was almost certainly dead by the time the *Reply* was written; and it seems probable that the commentary is listing writers with whom Callimachus had disagreed or was believed to have disagreed during his long and polemical career.

The word Τελχίς was thought to be derived either from θέλγειν, ‘bewitch’, or from τήκειν, which can be used both of (s)melting metals and of causing someone to pine away (cf. 612); there is an allusion to both aspects of this latter etymology in line 8.

ἐπιτρύζουσιν ‘mutter at’. The implication is that they spitefully mumble malicious spells; cf. 634. The sound of mumbling is perhaps suggested in lines 3–4 (εἶν-, -εκεν, ἔν-, -ην-, -εκές, ἦν-). τρύζειν is a Homeric *hapax* at *Il.* 9.311 Achilles hopes to forestall the Greeks’ blathering with the words ὥς μή μοι τρύζητε παρήμενοι ἄλλοθεν ἄλλος. μοι . . . ἀοιδῇ: it seems likely that μοι is governed by ἐπι- (‘the Telchines mutter at me for my song’); but possibly ἐπι- governs ἀοιδῇ and μοι is a loosely constructed dative of interest (‘the Telchines mutter at my song’).

2[2] νήιδες, οἱ Μούσης οὐκ ἐγένοντο φίλοι ‘ignoramuses, who are not (lit. have not become) friends to the Muses’. The papyrus has not Μούσης but the genitive singular Μούσης. Most editors retain this genitive, print no comma after νήιδες, and take οἱ to be postponed from first position in the clause, so that the sense is οἱ νήιδες Μούσης οὐκ ἐγένοντο φίλοι <Μούση>. This seems more awkward than the text printed here; but choice between the alternatives is finely balanced.

Arguments in support of the text printed here. (a) These opening words Μούσης . . . φίλοι complement Μούσαι . . . φίλους at the close (37–8). Similarly, Books 1 and 2 of the *Aetia* had Callimachus in dialogue with all the Muses; and the whole poem began and ended with them. Thus at the beginning of Book 1 he refers to the Μουσέων . . . ἐσμός encountered by Hesiod, and at the end of Book 4 he says that he is moving on to the Μουσέων πεζὸν . . . νομόν (fr. 2.2, 112.9; cf. p. 87). (b) Hesiod, an important influence on the *Aetia*, began the *Theogony*, *Works & Days* and *Catalogue* with all the Muses (cf. also *Theog.* 75–103, 352 n.). (c) A strong pause after the first word of the second line, often followed by a relative pronoun, is characteristic of openings: the *Iliad*, the *Odyssey*, the *Homeric Hymn to Aphrodite*, the *Argonautica* of Apollonius, the *Phaenomena* of Aratus (409–10) and Callimachus’ *Hymn to Artemis* all begin this way (cf. 133). (d) The pause after νήιδες evokes those common Homeric lines which begin with a form of the adjective νήπιος followed by a pause and sometimes by a relative clause; in particular, it evokes the memorable lines referring to Odysseus’ foolish crew in the proem of the *Odyssey*: νήπιοι, οἱ κατὰ βοῦς Ὑπερίονος Ἥελιοιο | ἦσθιον (1.7–8).

Arguments for keeping νήιδες . . . Μούσης. (a) Although the dative plural ending -ησι is found in the *Aetia* (e.g. 110), the form in -ησις is not; -αις is preferred (3 πολλᾶς, 91, etc.). Eliding to -ησις is not an option here, since elsewhere in the *Aetia* no word apart from δέ is elided at the mid point of the pentameter. (b) A single Muse is mentioned at line 24; and the archetypal poet Demodocus was loved by a single Muse (*Od.* 8.63 τὸν πέρι Μοῦσ’ ἐφίλησε, 481, 488; cf. 131). (c) Homer calls on a single Μοῦσα/θεά in the proems of the *Iliad* and *Odyssey*.

As a third possibility, it has been suggested that ἀοιδῆς should be read in line 1, to supply a genitive for νῆιδες: 'The Telchines mutter at me, knowing nothing of poetry, they who are no friends of the Muse' (cf. Choerilus' Ἰδρις ἀοιδῆς, quoted on p. 1). This solves the problem of the double dative μοι . . . ἀοιδῆι (1 n.); but a sense-pause so late in the hexameter would be very unusual.

Finally, the evidence of two anonymous epigrams, composed several centuries after the *Aetia* (AP 9.191.6, 9.583.2). Both contain the expression νῆις ἔφους Μουσέων. On one hand, they support the plural; on the other, they support a genitive governed by νῆιδες.

νῆιδες: 8 n.

3[3] εἵνεκεν 'because': ἔνεκα is a conjunction at Hes. fr. 180.10, *Hom. Hymn Aphr.* 199, Ap. Rh. 4.1523, Call. 60 and fr. 6. ἐν ᾄσισμα διηνεκές 'a single continuous song', non-episodic and with clear narrative or chronological progression. Ovid alludes to this concept in his wittily ambiguous description of the *Metamorphoses* as a *perpetuum . . . carmen* (1.4). There may well be an allusion to Aristotle's criterion of unity, that epic and tragedy should imitate a single πράξις complete in itself (*Poetics* 1451a16-35, 1459a17-b16; Hunter 1993a: 190-5). διηνεκής was derived from ἐν by some ancient etymologists (Et. Magn. 274.20-3); there is also word-play with ἥνυσσα in line 4, illustrating Callimachus' alleged inadequacy.

The Telchines' criticism is summarized by Callimachus, with what accuracy it is not possible to determine. His reply, by contrast, will be quoted in direct speech (7-28).

3-5[3-5] βασιλ[ήων | πρήξι]ας and προτέρ[ους ἥρωας] are, if the supplements are right, in apposition to ἐν ᾄσισμα διηνεκές.

5[5] ἔπος δ' ἐπὶ τυτθόν ἐλ[ίσσω seems to mean 'I roll my poetry along little by little', i.e. I compose on a small scale. τυτθός is often used of young children, and here it looks forward to the simile παῖς ᾄτε; thus qualified, the whole phrase could mean, 'I speak in small, childlike sentences'. It is also possible, though less likely, that ἐλίσσω means 'ponder' (LSJ I 5). The supplement is in any case uncertain.

7-20[7-20] Callimachus' reply to his critics. Short, highly worked pieces are best; length and bombast are no criteria for poetry.

7[7] καί: in epic καί is sometimes used to introduce words of reply, apparently with the meaning 'in turn': cf. *Il.* 2.336 τοῖσι δὲ καὶ μετέειπε . . . ἀ[λιτρών 'wicked'.

8[8] See 1 n. The legendary Telchines were named after their ability to (s)melt metals; Callimachus' critics can 'melt' nothing but their own hearts (sc. with impotent jealousy). **ἥπαρ**: lit. 'liver'; often the seat of passions in Greek poetry, = English 'heart' (cf. 508, 1273-4). **ἐπιστάμενον** contrasts formally with the ignorance of νήιδες (2), which poets seem to have felt was related to οἶδα/εἰδέναι (*Hom. Hymn Dem.* 256 νήιδες ἄνθρωποι καὶ ἀφράδμονες; *Il.* 7.198 ἰδρεῖη . . . νήϊδά γ' οὔτως).

9-12[9-12] ' . . . of few lines; but bountiful Demeter far outweighs the long . . . ; and of the two the . . . verses, not the large woman, have taught that Mimnermus is a sweet poet.' (The sixth-century poet Mimnermus was a founding figure for amatory elegy.) Most critics have favoured one or other of the following lines of approach: (1) The short poems of Mimnermus and Philitas are judged superior to their long poems. In this case **ἄμπνια Θεσμοφόρος** must refer to Philitas' famous *Demeter* (p. 8), and a reference to a long Philitan poem should be supplied at the beginning of line 10. No likely candidate is known; but the conjecture γρηῦν] ('the long old woman'; scanned as a single syllable), assumes a long elegy on the death of Bittis, Philitas' mistress. On this hypothesis the **ρήσιες** would be Mimnermus' shorter poems and **ἡ μεγάλη γυνή** a long elegy, perhaps the famous *Nanno*, named after his mistress. **τοῖν δὲ** **δυοῖν** would refer to these two classes of Mimnermus' poetry. This interpretation is found in an ancient commentary (Schol. Lond. 11-16). (2) Short poems by Philitas and Mimnermus are judged superior to long poems by *other* poets. In this case γρηῦν] might refer to Antimachus' *Lyde* (p. 8); or e.g. **θεῦν**] might be supplied, referring to the same author's *Artemis* (fr. 75 Wyss = 98 Matthews). **ἄμπνια Θεσμοφόρος** would still refer to Philitas' *Demeter*; in line 12 e.g. **Κώϊαι**] would have to be supplied, referring to Philitas' 'Coan' poems, characterized as attractive girls in contrast with the 'large woman' of (?again) Antimachus' *Lyde*, which elsewhere Callimachus describes as a 'fat book' (fr. 398 - see p. 89). **τοῖν δὲ** **δυοῖν** would then mean 'of the two <poets>', i.e. of these two (Philitas and Antimachus), both of whom wrote in the elegiac tradition of Mimnermus, it was Philitas who taught how 'sweet' Mimnerman poetry could be. See Hunter 2006.

Further uncertainties: (1) It is unclear whether **ὀλιγόστιχος** refers to Callimachus or to e.g. the Coan Philitas (**Μοῦσά γε μοι παρ]έην** and **Κώϊος δὴ γάρ]** **ἔην** have been suggested). The egocentric tone of the poem so far might support a reference to Callimachus; but how could he describe himself as 'of few verses' in the introduction to a poem of more than 4000 lines? He might mean that each section is brief and condensed; but that does not seem a very satisfactory explanation. (2) The conjecture **δρῦν**] in line 10 raises another possibility: 'Bountiful Demeter far outweighs



the tall oak-tree' could be the first in the series of metaphors and images describing long and short poems which takes up much of the rest of the *Reply*. Callimachus might be saying, 'Demeter's harvest is far better than acorns, even if they are the fruit of an impressively tall tree'. In this case the comparison between long and short poems by Mimnermus and Philitas, or between Philitas and Antimachus as followers of Mimnermus – (1) and (2) above – would be restricted to lines 11–12. Alternatively, ὄμπνια Θεσμοφόρος might still refer to Philitas' *Demeter* and δρῦν . . . μακρήν to some long poem of his of which no mention has survived.

9[9] καθέλκει: see p. 91.

10[10] ὄμπνια 'nourishing', an epithet of Demeter (ὄμπη = 'corn'). Θεσμοφόρος: Demeter was said to have this title either because she set up laws (θεσμοί) after introducing agriculture or because inscribed bronze tablets recording the law were set up (τιθέναι) in her temple. The true etymology may be connected with the fact that at Thesmophoric festivals pig-meat was deposited (τιθέναι) in pits and carried (φορεῖν) in procession.

11–12[11–12] κατὰ λεπτόν | ῥήσις: this supplement, derived from Callimachus' epigram on Aratus (p. 145), is given *exempli gratia*. The exiguous traces in the papyrus seem not to support αἱ κατὰ λεπτόν, but the suggestion αἶ γ' ἀπαλαί τοι, which seems to fit them better, introduces two small words which contribute little to the sense. For other supplements to the beginning of line 12, see 9–12 n.

13–16[13–16] 'Let the crane, delighting in pygmies' blood, fly far from Egypt to the Thracians, and let the Massagetae shoot far at the Mede; but poems are sweeter *this* (i.e. *my*) way.' The emphasis is on length (μακρόν 13(?), 15); and, if the supplement ἀ[ηδονίδες] is right, the contrast is between the far-flying cranes and arrows on one hand and Callimachus' delicate 'nightingales' on the other (cf. p. 292 on ἀηδόνες). The cranes leave Egypt; Callimachus stays.

Homer refers to the battle of the cranes and Pygmies, comparing the birds' noisy migratory formation to the oncoming Trojan battle-lines (*Il.* 3.3–7). The origin of the legend is not known. The Massagetae were a tribe of archer-warriors living east of the Caspian Sea; they defeated and killed Cyrus, king of the Medes and Persians, in battle (Hdt. 1.201–16). Since μάσσων is a comparative form of μακρός, there may be a hint here of an etymology of Μασσαγέται from μάσσων + ἄγειν.

**15[15] καί:** postponed. In Classical literature it is very rare for καί = ‘and’ not to be first word in its clause (Denniston 1954: 325–7), but with Hellenistic poets its postponement is something of an affectation (cf. 55, 714, 1182, 1348, 1529).

**17[17] ἔλτετε:** this is presumably a variant form of ἔρρετε, ‘Begone!’; but -ρρ- and -λλ- are not interchangeable elsewhere in Greek, and other verbs of stem ἔλλ- are related to ἰλάσκομαι: LSJ \*ἱλημι. At fr. 7.13 Callimachus has ἔλλατε meaning ‘Be gracious!’; but that meaning is hardly suitable here. **Βασκανίης:** 1 n. **αὔθι:** Callimachus uses this word with the meaning ‘(t)hereafter’: LSJ αὔθις II.3.

**18[18] σχοίνωι Περσίδι:** ‘the Persian chain’, a land-measure used in Egypt (probably about 6–7 miles). **τὴν σοφίην:** poetic skill. Cf. Pindar, *Ol.* 1.116, *Pyth.* 4.247–8 (p. 90), 6.49, etc.

**19[19] διφᾶτε** ‘expect to find’. διφᾶν is an Ionic verb implying diligent search; it is a Homeric *hapax* (*Il.* 16.747). **ψοφέουσαν:** ψόφος is used as a literary-critical term for mere noise associated with bombast (Ar. *Clouds* 1367 (of Aeschylus), *Frogs* 492, Arist. *Rhet.* 3.1406b2, Dion. Hal. *Dem.* 7).

**20[20] τίκτεσθαι:** the metaphor is commonly used of poets’ fertile invention (e.g. Ar. *Frogs* 1059 τὰ ῥήματα τίκτειν). **βροντᾶν** implies grandiloquence and the noise of epic battle-narratives: see p. 90 and cf. Prop. 2.1 (quoted on p. 102).

**21–8[21–8]** Apollo advised the young poet to keep his Muse slim and to follow untrodden paths. This is an aetiology of his style.

**21[21] δέλτον:** Callimachus describes himself as composing stylus in hand, wax tablet on his knees: his is not an ‘oral poetics’. Cf. 108–31. **ἐπὶ . . . ἔθηκα:** tmesis.

**22[22] Ἀπόλλων εἶπεν ὁ μοι Λύκιος:** by placing the pronoun between definite article and adjective Callimachus is perhaps stressing the intimate link between himself and ‘my Lycian Apollo’, who, according to one aetiology of the epithet, turned himself into a wolf (λύκος) and mated with Cyrene, the nymph after whom Callimachus’ native city was named. Usually the words are taken as equivalent to Ἀπόλλων ὁ Λύκιος εἶπέ μοι; but the displacement here cannot be classed with the regular attraction of enclitic pronouns to *second* place in a sentence (for which cf. 25(?), 283 ἐν δέ σε Παρρασίηι Ῥεῖη τέκεν).

**23[23] ὅτι πάχιστον:** the tone is humorous: gods have an interest in victims' being as plump as possible.

**24[24] ὦγαθέ** 'my good fellow', a friendly form of address often used in Platonic dialogues to introduce a gentle remonstrance or imperative. **λεπταλήν:** at its only occurrence in Homer this word describes the 'delicate' voice of a παῖς accompanying himself on the lyre (*Il.* 18.571). Here it characterizes the Muse as 'slender' and as 'graceful' in a literary sense: cf. p. 9.

**25[25] πρὸς:** adverbial, 'in addition'. **μή:** the normal negative word with the indicative in generalizing relative clauses ('whatever ground there may be over which . . .'): Smyth §2506. **πατέουσιν** 'trample': elsewhere only of humans or animals. The word may be used here because in its metaphorical senses it represents what is trite (*tritum* < *tero*), ground which has been 'gone over' many times (cf. Pindar, *Paean* 7b, quoted on p. 90). In later Greek τὸ πεπατημένον means 'a hackneyed expression'; cf. *Ar. Birds* 471 οὐδ' Αἰσῆπον πεπάτηκας, 'you're not familiar with Aesop's fables'.

**26[26] καθ' ὁμά:** lit. 'along the same', here used prepositionally + acc. ἵχνια, 'along the tracks of others'.

**27[27] οἶμον:** both this word and κέλευθος can be used of 'pathways' of song: cf 351. **ἀλλὰ κελεύθους:** i.e. ἀλλὰ <δίφρον ἔλαν ἀνὰ> κελεύθους ἀτρίπτους.

**28[28] ἀτρίπτους:** cf. 25 n. on the metaphorical meanings of πατέω. Similarly, τετριμμένος is 'clichéd': LSJ τριβῶ III 3. **εἰ καί** 'even though': LSJ καί B.8. **στεινοτέρην:** sc. κέλευθον: accusative of extent, with ἐλάσειν intransitive.

**29–36[29–36]** Callimachus wishes to be like the delicate, tuneful cicada, favourite of the Muses (Plato, *Phaedrus* 259b–d), which was believed to feed only on air and/or dew (ps.-Hes. *Shield of Heracles* 395) and to shed old age together with its skin. Callimachus' critics are characterized as braying asses. A fable of Aesop (184 Perry) told how a foolish ass, aspiring to a voice as sweet as the cicada's, pined away and died on a diet of dew. In the background is perhaps the story of Tithonus, who according to some accounts was turned into a cicada (Hellán. *FrGrHist* F 140; cf. Sappho, fr. 58); and also Socrates' description of the inspired poet as κοῦφον . . . χρῆμα . . . καὶ πτηνὸν καὶ ἱερὸν (Plato, *Ion* 534b2–3): Crane 1986, Hunter 1989a.

**29–30[29–30]** οἱ . . . ὄνων: the construction is similar to that in lines 11–12: ἐφίλησαν is to be supplied in the first clause from οὐκ ἐφίλησαν in the second.

**30[30]** θόρυβον: elsewhere always of *human* uproar, tumult and confusion: cf. on 25 πατέουσιν. **ἐφίλησαν:** Greek sometimes uses the aorist to describe a state resulting from a specific past action: cf. *Il.* 3.415 τῶς δέ σ' ἀπεχθήρω ὥς νῦν ἔκπαγλ' ἐφίλησα, 5.423.

**31[31]** πανεῖκελον 'altogether like', here adverbial. **ὀγκήσαιτο:** the spondaic fifth foot creates a dragging effect, reproducing the ass's clumsy bray. There is probably a pun on ὄγκος, which is Greek for a lofty or bombastic style.

**32[32]** οὐλ[α]χύς, i.e. ὁ ἐλαχύς, continues the idea of smallness and delicacy (5, 9, 24).

**33[33]** ἄ πάντως 'Yes indeed!', lit. 'Ah! Entirely'.

**33–5[33–5]** ' . . . so that I may sing <like> dew, feeding on dewy food from the divine air, and might forthwith shed old age, which . . . '. The complex syntax of this fervent wish mimics the speaker's animation. There are two ἵνα-clauses. The objects of αἶδω and ἐκδύοιμι are stated first (γῆρας, δρόσον), then resumed in reverse order by demonstrative pronouns (ἦν for τήν, τό), so that the sense is ἵνα αἶδω τήν μὲν δρόσον, πρῶκιον εἶδαρ ἔδων ἐκ δίης ἥερος, ἵνα δὲ τὸ γῆρας αὖθι ἐκδύοιμι. (The alternation of subjunctive and optative in final clauses is found in Homer and elsewhere.) The notion of 'singing dew', i.e. singing finely and purely, gains support from Callimachus' poetic image of the fine spray (ὀλίγη λιβάς) from the pure spring at *Hymn to Apollo* 112 (p. 88), from *Iambus* 4.27 δάφνην . . . αἶδει, and from e.g. Persius, *prol.* 14 *cantare* . . . *Pegaseūm nectar*. Less likely is that the ἵνα-clauses are not parallel, and that the sense is ἵνα αἶδω ἔδων τήν μὲν δρόσον, πρῶκιον εἶδαρ, ἐκ δίης ἥερος, ἵνα δὲ τὸ γῆρας αὖθις ἐκδύοιμι.

**34[34]** πρῶκιον 'dewy'. Stobaeus, an anthologist who quotes this line, has προίκιον, 'free', which may be right. **ἐκ δίης ἥερος:** a variation on the Homeric phrase αἰθέρος ἐκ δίης (*Il.* 16.365).

**35[35]** αὖθι 'straightaway': cf. 345. **ἐκδύοιμι** 'slough off', as a cicada emerges from its old skin (for which the technical term is γῆρας: cf. 489 γηραλέον . . . φλόον). **ὄσσον** is displaced from its natural position at the beginning of line 36.

**35–6[35–6]** Enceladus, a giant who joined in battle against the gods, was struck down by Zeus's thunderbolt or by Athena and buried under Sicily: Virg. *Aen.* 3.578–82. Callimachus' lines are inspired by Eur. *Her. Furens* 637–700, where the chorus of decrepit old men begin their song with the words ἀ νεότας μοι φίλον· ἄχθος δὲ τὸ γῆρας αἰεὶ βαρύτερον Αἴτνας σκοπέλων ἐπὶ κρατὶ κείται and later call themselves γέρων αἰοιδός (678) and κύκνος ὡς γέρων αἰοιδός (692). Twice they use the verb κελαδεῖν of their singing (679, 694); this may have prompted Callimachus to select the name Enceladus here for the giant beneath Etna rather than the more usual Typhon. See further Hunter and Laemmle 2019.

**36[36] τριγλῶχιν** 'three-cornered', nominative. Ancient grammarians often mention alternative nominative forms in -ιν of adjectives in -ις, but very few are actually attested in surviving texts.

**37–8[37–8]** 'But never mind! <about being old>. Those they looked on not askance as children the Muses do not reject as friends when they are old.' Callimachus may not have the cicada's ability to shed old age, but he is still favoured with poetic inspiration. These lines echo the opening (37 Μοῦσαι ~ 2 Μούσης, 37 παῖδας ~ 6 παῖς ἄτε, 38 οὐκ ἀπέθεντο φίλους ~ 2 οὐκ ἐγένοντο φίλοι). They are based on Hesiod's description of the good king, whom the Muses make a persuasive speaker: ὄντινα τιμήσουσι Διὸς κοῦραν μεγάλαιον | γεινόμενόν τε ἴδωσι . . . (*Theog.* 81–2). 'Just as the evil eye harms, so the eye of a favourable deity directed upon a man, especially at his birth, brings him fortune' (M. L. West 1966: 182). The Muses' look of favour thus contrasts with the βασκανίη of Callimachus' critics (17); and the echo of the *Theogony* heralds Hesiod's appearance at the beginning of the *Aetia* proper (fr. 2). Cf. Horace, *Odes* 4.3.

**37[37] οὐ νέμεσις** 'Never mind!', lit. 'No cause for anger'. **ὄθματι:** ὄθμα is an Aeolic form of ὄμμα used several times by Callimachus.

**38[38] μή:** the regular negative for nouns and adjectives in generalizing statements: LSJ B.7. **λοξῶι:** often of sidelong glances of disfavour, suspicion, anger, etc. **ἀπέθεντο:** gnomic aorist. **φίλους** really belongs with ὄσους.

**39–40[39–40]** These lines are very badly damaged, and even the sense is uncertain. The text printed here assumes an allusion to the 'swansong' of Apollo's sacred bird, which was reputed to sing most beautifully and vigorously just before its death. ἐνεργότατος may hint at the literary quality of ἐνέργεια, 'animation' or 'vividness' (Arist. *Rhet.* 1411b24–1413b2; cf. 1029 ἐμψυχ'); for the literary imagery cf. 31 n.

*The Reply and Latin programmatic poetry.* The influence of Hellenistic on Roman poetry is evident at least as early as Ennius, who was born a few years after Callimachus' death. Catullus (c. 84–c. 54 BC) emphatically signals his allegiance in the opening lines of his dedicatory poem: *cui dono lepidum nouum libellum | arida modo pumice expolitum?* His book is original (*nouum*) and small (*libellum*, diminutive), freshly (*modo*) 'polished up' both literally and metaphorically; and it seems likely that *lepidum* has been chosen because its l-p-d consonant sequence is reminiscent of the word ΛΕΠΤΟΣ.

More specifically, the *Reply* and the coda of the *Hymn to Apollo* (p. 88) are, directly or indirectly, sources for much programmatic imagery in Augustan poetry; and the *Reply* in particular lies behind the Augustan poets' *recusationes*. Opinions differ over the extent to which Virgil, Horace and Propertius were expected to extol in epic verse the great achievements of Augustus. It is possible to read their *recusationes* primarily as ingenious variations on a theme – a theme which does however reflect general expectation of a great poem on Roman affairs. The influence of Maecenas on Horace and Propertius may have been considerable. Callimachus, too, relied on patronage and wrote what might be termed court poetry (cf. p. 86 on the *Deification of Arsinoë*, p. 87 on the *Lock of Berenice*, 352–63, 1945–56). The kings whose deeds he declines to describe are probably the kings of myth, and his objections are directed not at the subject matter as such, but at the way it is treated in contemporary poetry. For Augustan poets, on the other hand, *proelia* meant primarily historical events of the recent past. They adapted Callimachean terminology accordingly:

Virgil, *Ecl.* 6.3–5 *cum canerem reges et proelia, Cynthia aurem | uellit et admonuit: 'pastorem, Tityre, pingues | pascere oportet oues, deductum dicere carmen'*. Virgil declines to celebrate Varus' military exploits, saying that Apollo has advised him to compose a 'fine-spun song'. These lines owe something to the shepherd Hesiod's encounter with the Muses on Mt Helicon (*Theog.* 22–34), but in expression they adapt 3–4 and 21–4 (*deductum* = ΛΕΠΤΑΛΕΗΝ). Callimachus' unspecified 'sacrificial victim' (θύος, 23) becomes the pastoral *ouis*. (The contrast between slender Muse and plump victim lies behind the concluding lines of the *Eclogues* (10.70–7), where 70 *haec sat erit, diuiae, uestrum cecinisse poetam* contrasts with 77 *ite domum saturae, uenit Hesperus, ite capellae*. by ending here the book remains slender, though the goats are by now fed fat. Still more clearly programmatic is the close of the third *Eclogue* (111) *claudite iam riuos, pueri: sat prata biberunt.*)

Horace, *Sat.* 1.10.31–9. Horace says that Quirinus appeared to him *cum Graecos facerem . . . uersiculos* (cf. Virgil's *cum canerem reges et proelia, Ecl.* 6.3) and advised him not to 'bring wood to the forest' (the opposite of

originality). Horace refers to his own poetry as 'play' and makes a slighting reference to long poems by M. Furius Bibaculus ('Alpinus') on Caesar's Gallic campaign and on Ethiopia: *turgidus Alpinus iugulat dum Memnona dumque | defingit Rhēni luteum caput, haec ego ludo* (36–7) – great deeds and a muddled river are contrasted with 'slight' poetry. A poet should be *contentus paucis lectoribus* (74). Horace writes for the discriminating few (76–92).

Horace, *Sat.* 2.1.10–20. The jurist Trebatius advises Horace to abandon satire and instead *Caesaris inuicti res dicere* (11); but the poet evasively replies that he will treat such subjects *cum res ipsa feret* (18).

Horace, *Odes* 1.6. Horace professes himself unable to sing of Agrippa's victories and says that Varius is better equipped to write such a poem in Homeric vein.

Horace, *Odes* 2.12. Horace recommends Maecenas to write a prose history of Augustus' achievements; his own muse is fit to tell only the violence of love, not the violence of war.

Horace, *Odes* 4.2. The poem characterizes Pindar as the swan, sublime in subject matter and expression, who *deos regesque canit* (13); Horace himself is like the bee which labours painstakingly on a small scale: *operosa paruius | carmina fingo* (31–2). The conquests of Augustus are not material for such a slight talent. (Pindar had already compared his own poetry to a flitting bee, and in Horace's poem the contrast is not to Pindar's disadvantage; but the way in which it is presented is reminiscent of Callimachus' contrast between ass and cicada, large-scale and small-scale verse.)

Horace, *Epist.* 2.1.245–70. Horace apologizes to Augustus for not being able to celebrate *res . . . gestas* (251) and other 'bombastic' topics: Virgil and Varius, he says, are better equipped for such a task. Were he to try himself, the result would be a miserable failure.

Propertius 2.1. In the opening elegy of Book 2 Propertius addresses Maecenas and says that if he were capable of writing epic he would sing not mythological themes but *bellaque resque . . . Caesaris* (25). But, he goes on, *neque Phlegraeos Iouis Enceladique tumultus* (cf. 35–6) | *intonet* (cf. 20 βροντᾶν) *angusto* (= λεπτῶι) *pectore Callimachus*, | *nec mea conueniunt duro praecordia uersu* | *Caesaris in Phrygios condere nomen auos* (39–42). Callimachus' *pectus* is *angustum* in the sense that, being slender, it is not capable of a μέγα φορέουσιν ἄοιδήν (19). In the following lines Propertius further exploits this metaphor: *nos contra angusto uersamus proelia lecto* (45): his 'battles' take place in a 'narrow bed', 'narrow' in part because the poetry in which he describes his bed-campaigning is itself λεπτός.

Propertius 2.10. Propertius affects to be about to abandon love poetry and to write a *magni . . . oris opus* (12) about *tumultus* and *bella* (7–8) and the achievements of Augustus. At line 19, however, the poem moves into

the future tense, and it transpires that these *will* be his subject when his poetic powers are strong enough to sustain them. For the moment, he says, *pauperibus sacris uilia tura damus* (24).

Propertius 3.1. Propertius declares his allegiance to the *Callimachi manes et Coi sacra Philitae* (1) and uses more Callimachean programmatic imagery: 3 *puro de fonte sacerdos*, 5 *carmen tenuastis*, 8 *exactus tenui pumice uersus eat* (< Cat. 1.1–2), 14 *non datur ad Musas currere lata uia*, 21 *inuida turba*, 38 *Lycio uota probante deo* (< 22). In a tone of triumphant self-confidence he rejects Roman themes (15–16) and prophesies the future fame of his own poetry.

Propertius 3.3. Propertius says that he was about to apply his lips to the large fountain from which Ennius had drunk in order to write on Roman themes; but that Apollo warned him off just in time. The idea of the dream is derived from the opening lines of *Aetia* Book 1 (see p. 87), imitated by Ennius at the beginning of his *Annals*; and Apollo's speech is full of Callimachean imagery: *quid tibi cum tali, demens, est flumine?* (15), *mollia sunt paruus prata terenda rotis* (18). Apollo points out to the poet a *noua . . . semita* (26); and the Muse Calliope, after warning him against epic subjects, symbolically wets his lips with *Philitea . . . aqua* (52).

Propertius 3.9. Propertius says that he is willing to venture outside his usual poetic range and to write on mythological and patriotic subjects – provided that Maecenas, who is urging him to such a course, will venture outside his own *tenuēs . . . umbras* (29), within which at present he leads a life free from the cares of state. Otherwise, says Propertius, *inter Callimachi sat erit placuisse libellos | et cecinisse modis, Coe poeta, tuis* (43–4).

Propertius 4.1. In the opening elegy of Book 4 Propertius announces his intention to sing Roman themes and earn an immortal name: *exiguo quodcumque e pectore riui | fluxerit, hoc patriae seruiet omne meae . . . ut nostris tumefacta superbiat Vmbria libris, | Vmbria, Romani patria Callimachi* (59–60, 63–4); his subjects will be similar to those of the *Aetia*: *sacra deosque (diesque MSS) canam et cognomina prisca locorum* (69). At this point he is interrupted by the astrologer Horus, who reminds him that when he was a youth confined within *tenuēs . . . lares* (128) Apollo gave him good advice: *tum tibi pauca suo de carmine dictat Apollo | et uelat insano uerba tonare foro* (133–4). The advice was that Propertius should write about the *militia Veneris* (137).

Ovid, *Amores* 1.1. Ovid introduces the first book of his *Amores* with a witty parody of the *recusatio*: he was, he says, preparing to sing *arma . . . uiolentaque bella* (1), but Cupid stole away a foot, making his verse the unheroic elegiac couplet. After a mock-indignant protestation, the poet can only exclaim *ferrea cum uestris bella ualete modis* (28).



Ovid, *Amores* 3.1. In the introductory elegy of Book 3 Ovid elaborates the idea of 'odd feet': a lame Elegia competes for the poet's attentions with grave Tragoedia. Elegy wears a *uestis tenuissima* (9), and her odd feet make her particularly attractive. Tragedy is stately in appearance and advises *cane facta uirorum* (25); Ovid's Muse has 'played' long enough (27). Ovid intervenes. He feels Tragedy inspiring him with *magnus in ore sonus* (64); but he respectfully asks for, and is granted, a short time for elegy: the line *tu labor aeternus; quod petit illa, breue est* (68) plays on the meanings 'short in duration' and 'short in length'.

*Bibl.*: Clausen 1964, Hutchinson 1988: 277–354, Fantuzzi and Hunter 2004: 444–85, Hunter 2006b.

## II

Better preserved than most fragments of the *Aetia* are two sections from the story of Acontius and Cydippe, which formed a substantial part of Book 3. Missing portions can be supplemented from a prose summary by the fifth-century AD epistolographer Aristaenetos. No ἀῤτιον seems to have been pointed explicitly (cf., however, 105–6): this is an elegant and allusive love-story of a type perhaps pioneered by Philitas (p. 9). Callimachus tells how the desirable Cean youth Acontius fell in love with the Naxian Cydippe, daughter of Ceyx, when he saw her at a Delian festival. Acontius had rejected many male suitors; now he in turn felt what it is to experience ἔρως. At the Delian temple of Artemis he contrived to throw in front of Cydippe an apple (traditional Greek love-token) in which he had cut the words 'I swear by Artemis to marry Acontius'. Cydippe read out the inscription and threw the apple away, realizing that she had bound herself with an oath. Back home in Naxos, Ceyx arranged a marriage for her; but three times she was taken violently ill just before the wedding day. Ceyx learned the cause of her illness from the Delphic oracle. On Apollo's advice he sent for Acontius, who had been wandering disconsolately through the Cean countryside, and allowed Cydippe to fulfil her vow of marriage.

Such is the basic story; but a bare summary gives no impression of Callimachus' narrative, which is constantly moving away from the romantic details of the tale to points of genealogy, topography, science and myth (51–4, 58–63, 67, 76–9, 84–5, 88–91, 98–101); and the section closes with a discursive treatment of early Cean history summarized from the historian Xenomedes (107–31), whom Callimachus openly acknowledges as his source. The overall effect is of an irrepressibly exuberant and self-consciously learned narrator who is constantly playing (παῖς ἄτε, 6) with his readers, challenging them to keep pace along allusive and sometimes

difficult by-ways (27-8). It is highly appropriate that lines 76-91, an elaborate tissue of recondite allusions, should be spoken by Apollo, god of poetry, prime advocate of Callimachean poetics (cf. 23-30, *Hymn to Apollo* fin., p. 88).

> Ovid, *Heroides* 20-1.

*Bibl.*: Comm.: Massimilla 1996: 199-231, Harder 2012: II 231-41, 541-659; Gen.: Cairns 1979: 115-20, Kenney 1983.

1-4[41-4] Love always finds a way (a reference to the trick with the apple). Acontius was a παῖς, hence inexperienced.

2[42] παῖς ἐπὶ παρθενικῇ: dative of the object *upon* which his blazing love was concentrated (cf. 608). ἐπὶ is displaced from its natural position before καλῇ so as to emphasize by juxtaposition the youth of boy and girl.

3[43] τέχνην: with ἐδίδαξεν (double acc.). Eros, the archetypal ἐρωτο-διδάσκαλος, teaches an *ars amatoria*. ἔσκει: an epic imperfect form of εἶμι (cf. 284, 1384). πολύκροτος 'cunning' – a controversial word, since some ancient scholars read πολύκροτον for πολύτροπον in the first line of the *Odyssey*.

3-4[43-4] ὄφρα . . . κουρίδιον: this whole sentence is awkward, and the text may be corrupt. The expected sense is, 'so that for his <whole> life he might be called "wedded husband" <sc. of Cydippe>'; but then nominative κουρίδιος would be needed. It seems just possible that λέγο]ιτο (not a certain reading) means 'choose' rather than 'be called': 'so that he might choose for himself (i.e. gain) for his <whole> life this name: "wedded husband"'. Neither of these explanations is very convincing. Perhaps λέγο]ιμιν should be read ('so that . . . he might call her by the name "wedded wife"').

5-6[45-6] ἄναξ . . . Κύνθιαι: Apollo, who was born on Mt Cynthus in Delos.

5[45] Ἴουλιδος: Iulis was one of the four major towns of Ceos (124-8). ἀπό: the preposition governs both nouns: cf. 1485 χθόνα καὶ κατὰ πόντον.

6[46] Δήλῳ: Ceos is about 50 miles NW of Delos, Naxos about 25 miles SE. An international festival (πανηγυρίς) with sacrifices (βουφονίη) and celebrations was periodically held there in honour of Apollo. Festivals provided a rare opportunity for young women to appear in public and hence (at least in imaginative literature) for young men to fall in love:

cf. Theoc. 2.66 (638), Gow 1952b: II 49, 1725. Many plots of the New Comedy began from such encounters.

**7[47]** ‘... the one of them a member of the family of Euxantius, the other of Prometheus’: the expected ὁ μὲν is attracted into the gender of αἶμα, a word often used in poetry for a descendant or blood-relative (cf. 478). **γενεῆς Εὐξαντίδος**: when the gods destroyed Ceos in order to punish the hybriatic Telchines (118-23 n.), only Macelo and her daughter Dexithea survived. Dexithea later married Minos and bore him Euxantius, who recolonized the island. **Προμηθῆς** ‘descendant of Prometheus’, who fled Athens and settled in Naxos after killing his brother Damasichthon. The pair were sons of Codrus, king of Athens: hence Κοδρεΐδης in 86.

**8[48] ἀσπίρες**: Greek, like English, uses ‘star’ of a person of outstanding beauty or talent: cf. 155-6 n., 1919-20.

**9[49] ὀλίγην ἔτι** ‘while she was still a small girl’.

**10[50] ἔδνησιν** ‘bride for whom a dowry (ἔδνον) must be paid’ – a word not found elsewhere. They promised dowries ‘of horned oxen’.

**11-14[51-4]** ‘For no other girl with a face (ρέθος acc. of respect) more like dawn than she (καίνης) came to the moist rock of hairy old Silenus.’ Nothing is known of Silenus’ Rock; it was presumably honoured in some way by the girls of Naxos.

**11[51] γάρ**: it is a mannerism of Callimachus to postpone particles: cf. 24, 66, 84, 90, and 15 n. **ἐπὶ λασ-**: such lengthening of a short final vowel before a liquid consonant in the next word is familiar from Homer, but very rare in Hellenistic elegiacs (M. L. West 1982: 157).

**12[52] Σιληνοῦ**: an ugly old satyr-like figure, associated with Dionysus and Ariadne on Naxos (Cat. 64. 252). **πιδυλίδα**: this word is attested only in the glossary of Hesychius, who defines it as πέτρα ἐξ ἧς ὕδωρ ρεῖ (πιδύω = ‘gush out’). The word is a conjectural restoration for the papyrus’ πηγυλίδα, ‘frost’.

**13[53] μάλιον**: Ionic form of μάλλον.

**13-14[53-4] Ἀριήδης . . . εὐδούσης** ‘nor set her delicate foot in the dance of (i.e. celebrating) sleeping Ariadne’. Ariede is a Cretan form of the name Ariadne: another philologically controversial word (cf.

πολύκροτος, 43 n.), since Zenodotus wished to read Ἀριήδῃ for Ἀριάδῃ at *Il.* 18.592. Ariadne, daughter of Minos, accompanied Theseus from Crete after he had killed with her assistance her half-brother, the Minotaur; but he abandoned her as she slept on the seashore at Naxos. These circumstances, and her subsequent discovery by Dionysus, were no doubt celebrated in the χορός referred to here. Cf. Cat. 64.50–264.

14[54] ἐς χορόν: with ἔθηκε πόδα.

After a few badly damaged lines the papyrus breaks off; the narrative of Acontius' falling in love and his trick with the apple is lost. A fragment of another papyrus begins with Cydippe at home in Naxos on the eve of her arranged marriage.

1–3[55–7] 'The maiden had already slept with the boy . . .': εὐνάζομαι, 'go to bed', is sometimes used in epic as a euphemism for sexual intercourse; and we assume that κούρῳ refers to Cydippe's intended husband (cf. κουρίδιον, 44). Only a reader learned in Naxian marriage-ritual would avoid this momentary false alarm: κούρῳ means 'a boy', not 'the boy', and the reference is to a custom (τέθμιον) which required a girl to sleep on the night before her wedding with a boy under the age of puberty both of whose parents were living (ἀμφιθαλεῖ, lit. 'flourishing on both sides').

2[56] τέθμιον: an originally Doric form of θέσιμον. προνούμφιον could go with τέθμιον ('pre-marriage custom') or with ὕπνον ('sleep on a night before the wedding').

3[57] τᾱλιν: an originally Aeolic word for 'bride', found only here and at Soph. *Ant.* 629.

4–9[58–63] The Naxians explained their custom as recalling the premarital intercourse of the young Zeus and Hera (*Il.* 14.294–6), a part of the *Iliad* thought unseemly by some ancient critics. The claim to know 'even how Zeus married Hera' seems to have been proverbial for a know-all in Greece (cf. *IOIO*); but Callimachus' researches have revealed details of even greater intimacy. Just as he is about to relate this αἴτιον, however, the poet pulls himself up short in mock horror at his lack of discretion (for the technique cf. Pindar, *Ol.* 1.52). Knowledge is a dangerous thing when combined with garrulity. The *Aetia* is a poem whose *raison d'être* is to provide answers; but some things are best left unexplained.

4[58] Ἥρην γὰρ κοτὲ φασι '– for they say that once upon a time Hera –': for the learned reader these words are enough to suggest the suppressed αἴτιον. There may be a specific reference. An anonymous fragment in the

so-called Sotadean metre reads Ἡρην ποτέ φασι Δία τὸν τερπικέραυνον. If this is from a poem by Sotades himself, and if that poem was the one which mocked Ptolemy's incestuous marriage with his sister (p. 3), then Callimachus here will be suppressing his knowledge in order to avoid the fate of Sotades, who was murdered by drowning (Athen. 14.62of–621b; Pretagostini 1984: 139–47). **κύον, κύον:** a common insult, implying perhaps noisy inquisitiveness as well as 'shamelessness or audacity' (LSJ II). **λαιδρέ:** another word suggesting shamelessness and impudence.

5[59] **τά περ οὐχ ὀσίη** 'what it is not right <to sing>'.

6[60] **ὦναο κάρτ'** 'very lucky for you', lit. 'you have profited greatly' (aor. mid. of δύνημι): an amusing reversal of the commonplace claim of initiates that they are especially blessed. **θεῆς . . . ἱερὰ φρικτῆς:** the mystic rites of Demeter held at Eleusis in Attica. Initiates were forbidden to reveal them. **φρικτῆς** 'awe-inspiring', lit. 'to be shuddered at' (<φρίσσω).

7[61] **ἔξ . . . ἤρυγες:** aorist of ἐξεργάανω, 'spew out'. **καὶ τῶν . . . ἱστορίην** 'information about those, too'.

8[62] **ὅστις:** translate 'for the man who . . .': there is a slight anacoluthon. **ἀκαρτεῖ:** Ionic form of ἀκρατεῖ, 'has no control of . . .' (+ gen.), with word-play on κάρτ' (60).

9[63] **ὥς . . . ἔχει** 'such a person really is a child with a knife' – a reference to the proverb μὴ παιδί μάχαιραν (sc. δίδου). **μαῦλιν:** a recherché synonym for μάχαιραν.

10–21[64–75] Back to the main story. Three times preparations were made for the wedding; three times Cydippe fell ill, with epilepsy, a fever, and a chill. Her father consulted the Delphic oracle.

10–11[64–5] 'The oxen were about to rend their hearts at dawn, seeing the sharp knife in the water.' Before being sacrificed the victim was sprinkled with lustral water from a bowl (χέρνιψ); here the oxen are imagined as glimpsing the knife's reflection in the water. ἐν ὕδατι is therefore to be taken with δερκόμενοι (cf. Ovid, *Fasti* 1.327 *praevisos in aqua timet hostia cultros*).

10[64] **ἡῶιοι:** this must be the dawn of the day following her illness. Greek often uses an adjective where English requires a temporal adverb: cf. 66, 1813. **θυμὸν ἀμύειν:** Homer has this phrase of Achilles

‘tearing his heart’ in rage and grief (*Il.* 1.243), and Aeschylus has the same metaphor of fear (*Pers.* 116, 161). Perhaps the expression looks forward to the δορίς (< δέρω, ‘flay’), which will literally ‘tear’ the victim.

**12[66] τήν:** Cydippe.

**12–14[67–9] νοῦσος . . . φημίζομεν:** epilepsy, ‘the sacred disease’. The formula κατ’ αἴγας ἄγριος, ‘to the wild goats’, was uttered as an attempt to exorcize it (ἀποπέμπειν). **ψευδόμενοι:** Callimachus reflects the best medical opinion, which denied that epilepsy was sacred: see Hippocrates, *Περὶ ἱερῆς νόσου* 1–5, who says that doctors called the disease sacred as an insurance against their failure to cure it. Ironically, in this case Cydippe’s epilepsy does indeed have a divine origin.

**14[68] ἧ:** relative. **ἀνιγρή** ‘grievous’, a rare by-form of ἀνιάρος.

**15[69] Αἶδεω . . . δόμων** ‘wasted her away <right> to the Halls of Hades’, i.e. she was ‘at Death’s door’. The notion of wasting perhaps implies a series of fits or a long period of unconsciousness.

**16[70] ἐστόρνυντο τὰ κλισμία:** probably middle verb (parallel with 17 ἐμνήσαντο), accusative noun; but possibly passive verb, nominative noun (neuter plural nouns do sometimes govern a plural verb: cf. 337, 680–1, 1166, 1386). κλισμῖον, not found elsewhere, is a diminutive of fem. κλισμία, ‘couch’; plural perhaps by analogy with δέμνια. **δεύτερον** (and τὸ τρίτον in 72) point the recurrence of illness in general, not of the specific symptoms, which are different each time.

**17[71] τεταρταίῳ . . . πυρί** ‘with a quartan fever’, that is a fever which recurs critically every third day (every fourth day in ancient inclusive reckoning). **ἐμνήσαντο γάμου κατά** ‘bethought themselves (aor. of μνάομαι) of the marriage’. For κατά = ‘concerning’ see LSJ A.II.7.

**19[73] ὀλοὸς κρυμός** ‘a deadly chill’.

**20[74] ἄρας** ‘setting out’, intransitive: LSJ ἀείρω I.5; cf. 1306. The supplement is *exempli gratia*: a present tense would be expected.

**21[75] ἐννύχιον . . . ἔπος:** perhaps a dream-vision but not an actual incubation-oracle of the type associated particularly with Asclepius. Apollo is however closely linked with healing (e.g. *Call. Hymn to Apollo* 39–46), and Ceyx is consulting the god about his daughter’s sickness.

**22–37[76–91]** The speech of Apollo. With a wealth of mythological and genealogical references he tells Ceyx that Artemis was resident in her temple at Delos when Cydippe made her vow, and politely advises him to unite two distinguished families by immediately performing the marriage with Acontius. (Artemis, like other gods, can be spoken of as ubiquitous but also, and without contradiction, as frequenting particular places.)

**22[76]** ‘A weighty oath by Artemis is frustrating marriage for your child.’ For ἐνικλᾶν cf. 363.

**23[77]** Λύγδαμιν: king of the Cimmerians from S. Russia, who swept through Ionia in the 7th century BC and burnt the temple of Artemis at Ephesus. Their army was eventually destroyed, perhaps by the Assyrians; here it is assumed that Artemis herself brought about their ruin (ἐκηδε). Callimachus treats the story at greater length in his *Hymn to Artemis* (251–8).

**24[78]** ἐν Ἀμυκλαίῳ ‘in the sanctuary at Amyclae’, a town on the banks of the Eurotas in Laconia. Names of temples often end in -αῖον or -εῖον (e.g. Μουσεῖον). θρύον ἐπλεκεν ‘was plaiting rushes’ – presumably for a garland. θρύον is a Homeric *hapax* (*Il.* 2.1.351).

**25[79]** λύματα ‘dirt’ acquired while hunting: cf. 136–7. Παρθενίῳ: a river which flowed through Paphlagonia to the south coast of the Black Sea; so named because it was associated with Artemis, the virgin huntress.

**27[81]** ἐξέμεναι: -έμεναι is a Homeric future infinitive ending (cf. 31 μειξέμεναι).

**28[82]** ἀλλ’ often introduces exhortations (Denniston 1954: 13–15). συμφοράδμονα ‘counsellor’ – a Homeric *hapax* (*Il.* 2.372).

**30–1[84–5]** The union of Cydippe and Acontius will not be an unequal match (silver with lead); rather each family will add lustre to the other (gold with electrum, a precious gold-and-silver alloy). As in his speech to the young poet Callimachus (23–8), Apollo employs vivid imagery.

**32[86]** Κοδρείδης ‘descendant of Codrus’: see 47 n. ἄνωθεν: English uses the opposite metaphor, ‘by descent’.

**32–7[86–91]** ‘And the Cean bridegroom <is descended> from the priests of Zeus Aristaeus the Icmian, whose task it is on the mountain

crests to mollify stern Maera as she rises, and to entreat from Zeus the wind by which many quail are dashed into the linen nets.’ Aristaeus, son of Apollo and Cyrene, came to the aid of the Ceans when the Dog-star’s heat was causing a drought or plague: he built an altar on a mountain peak to Zeus Icmaeus (‘Moist’) and to Sirius, and prayed for cooling winds. Zeus in return ever after made the Etesian winds blow for the forty days following the rise of Sirius. The Euxantiadae, Acontius’ family, were hereditary priests of the cult, sacrificing annually to appease Sirius and invoke the winds (schol. Ap. Rhod. 2.498–527). After his philanthropic intervention Aristaeus’ name was linked in worship with that of Zeus.

**34[88] ἀμβώνεσσι:** ἀμβών is a rare word for ‘mountain crest’. Diogenes, a grammarian of uncertain date, thought that ἀμβώνεσσι should be read for ἄμ βωμοῖσι at *Il.* 8.441; but whether the variant was current in Callimachus’ time is not known.

**35[89] Μαῖραν:** the bright Dog-star, otherwise known as Σείριος; cognate with the reduplicated present μαρμαίρω, ‘glitter’.

**36[90] αἰτέσθαι:** Callimachus points to the popular derivation of Ἐτηρσίαι from αἰτεῖν (Hyginus, *Poet. astr.* 2.4). ὦι τε: referring to ἄημα. **θαμεινοί:** a rarer equivalent of πυκνοί, ‘close-set’, i.e. in large numbers. Apollo knows all about quail-catching, for which Delos was famous.

**37[91] ὄρτυγες:** quails migrated from the direction of the NW Etesian winds, and they rested on Delos in great numbers. The island was formerly called Ortygia (e.g. Call. *Hymn to Apollo* 59). Callimachus wrote prose works *Περὶ ἀνέμων* (fr. 404) and *Περὶ ὀρνέων* (fr. 414–28): cf. p. 85. **νεφέλαις:** nets of a texture so fine as to seem like cloud or mist.

**39[93] ἄν’ . . . ἐκάλυπεν** ‘disclosed’ (tmesis). **ἐτῶς** ‘truly’; = adverbial ἔτεόν, as in 63.

**40[94] κῆν αὖ σῶς** ‘and she was well again’.

**40–1[94–5]** ‘And what (ὃ neut. rel.) remained <for you>, Acontius, <was> to go to Dionysias to fetch your (σεῖο) wife’: a sudden vocative characteristic of Callimachus’ style. μετελθεῖν often means ‘go to seek’. **Διονυσιάδα:** another name for Naxos. Dionysus was said to have been brought up on the island, just as Zeus was on Crete (274–327), and to have found Ariadne there (53–4 n.).



**42-9[96-103]** The marriage is not even described; instead there is a list, complementary to the negative clauses of lines 77-9, of the advantages Acontius would *not* have accepted in exchange for his wedding night.

**42-3[96-7]** 'And Artemis was sworn well by (i.e. the oath sworn in her name was fulfilled) and the girls of Cydippe's own age straightaway sang their companion's wedding-song.'

**43[97]** οὐκ ἀναβαλλομένους 'not postponed', but with a witty allusion to the common meaning 'strike up' a song.

**44-8[98-9]** The construction is probably οὐ σε δοκέω ἀντὶ νυκτὸς ἐκείνης δέξασθαι κε οὐ σφυρὸν . . . οὐδ' . . . Some take ἀντὶ . . . δέξασθαι as a compound verb in tmesis and νυκτὸς ἐκείνης alone as meaning 'in return for that night'; but this hardly seems reconcilable with the position of τῇ . . . παρθενίης.

**44[98]** τημοῦτος = τῆμος, 'then'.

**45[99]** μίτρης . . . παρθενίης: the girdle worn by girls of marriageable age, symbolically removed on the wedding-night; cf. 1507.

**46[100]** Iphicles son of Phylacus, a hero of the generation before the Trojan War, was proverbial for his fleetness of foot: he could run over a field of corn without damaging the ears (Hes. fr. 62). ἄσταχύεσσιν: a Homeric *hapax* (Il. 2.148).

**47[101]** Κελαινίτης . . . Μίδης: Midas of the golden touch was from Celaenae in Phrygia.

**48-9[102-3]** 'And whichever men are not ignorant of the harsh god [Eros] would be supporters of my judgment.'

**50-74[104-28]** From this union came the famous Acontiadae of Ceos. Callimachus acknowledges the chronicler Xenomedes (fl. c. 450 BC) as his source and goes on to mention some notable events in the island's early history.

**51[105]** ὑμέτερον: occasionally in epic verse ὑμέτερος is used for σός.

**52[106]** πούλῳ τι καὶ περίτιμον 'prominently (or perhaps 'in great numbers') and honoured' – both adverbial phrases. τι is often used to qualify adverbs: cf. *Hymn to Athena* 58 (189) with Bulloch 1985: 165, 1489.

53[107] Κεῖε: Acontius; another abrupt vocative (cf. 94–5 n., 128).

53–4[107–8] τεὸν . . . ἥμερον . . . | τόνδε ‘this love of yours’.

54[108] ἀρχαίου and ποτε suggest the remote past; γέρων (120) and πρέσβυς (130) reinforce this idea, as do μυθολόγῳ (109) and μῦθος (131). And yet Xenomedes was not a writer of the ‘archaic’ period. There is a formal contrast with the youth of Acontius and Cydippe (130 παιδός).

55[109] μνήμη . . . μυθολόγῳ ‘in a mythological record’.

56–8[110–12] Ceos was first inhabited by water-nymphs who had been driven from the Corycian cave on Mt Parnassus by a huge lion; hence the island’s old name Hydrussa (< ὕδωρ). Callimachus wrote a prose work Περὶ νυμφῶν (fr. 413).

56[110] ἀρχμενος ὥς ‘beginning with how . . .’, a formula used twice elsewhere by Callimachus at the start of a narrative (fr. 7.25, *Hymn to Artemis* 4) and perhaps borrowed by him from earlier epic. The irregular form ἀρχμενος is only found in this expression.

58[112] τῷ καί ‘for that very reason’.

58–9[112–13] Κυρήνης | υἱός: Aristaeus (86–91 n.), if these uncertain supplements are correct. There was a town named Caryae in Arcadia, a region with which he was associated; but why he moved there from Ceos is not known.

60–3[114–17] The next inhabitants of Ceos were Carians and Leleges, who spread across the Aegean from the coast of Asia Minor. Callimachus refers to their custom of sounding trumpets as they sacrificed to Zeus of the War Cry (Ἀλαλάξιος).

60[114] ἐννάσαντο: 3rd pers. pl. aor. mid. of ἐνναίω. τέων: Ionic for τινῶν. Here the indefinite pronoun is used as a relative: ‘<those people> whose sacrifices are received’, etc.: LSJ τῆς B.II.d.

61[115] ἐπὶ σαλπίγγων . . . βοῇ ‘to the accompaniment of a blast of trumpets’.

62–3[116–17] ‘And how Ceos, son of Phoebus and Melia, caused it to be changed (μετ’ . . . βαλέσθαι, tmesis) <to> another name’, i.e. from Hydrussa to Ceos. Callimachus wrote a prose treatise entitled *Foundations of islands and cities and their changes of name* (μετονομασίαι; fr. 412): see p. 85.

**63[117] ἱνις:** a rare word for 'offspring' found only in tragedy before the Hellenistic period.

**64-9[118-23]** On the Telchines see 1 n. Xenomedes evidently made them inhabitants not of Rhodes, as was usually related, but of Ceos (cf. Pindar, *Paean* 4.42-5). The story presupposed here is that the wizard Telchines offended the gods, who destroyed with bolts of lightning the whole population of the island except for Macelo, wife of Demonax, and Dexitheia (47 n.), who had once provided Zeus and Apollo with hospitality.

**64[118] ἐν . . . ἐν:** looking forward to ἐνεθήκατο δέλτοις (120).

**66[120] ἡλιά** 'foolishly', neuter plural as adverb. **γέρων:** Xenomedes.

**70-4[124-8]** The four chief towns of Ceos: Carthaea was founded by Megacles, Iulis by Eupylus son of Chryso, Poiessa by Acaeus, Coressia by Aphrastus. Of these founders nothing is now known; but much κτίσις-literature, both prose and verse, was written in the Hellenistic period (cf. 116-17 n. on Call. fr. 412).

**70[124] τέσσαρας . . . πόληας:** the four towns are later itemized. **τείχισσε** governs the names of the towns and also the preceding appositional phrase. The verb is a Homeric *hapax*, *Il.* 7.449, but not rare in later Greek.

**74-7[128-31]** These lines round off both the Xenomedes section (πρέσβυς 130 ~ ἀρχαίου 108, μῦθος 131 ~ μυθολόγῳ 109) and the Acontius story as a whole (ἔρωτα 129 ~ Ἔρω 41, παῖδός 130 ~ παῖς 42). Callimachus is concerned to stress the reliability of his source: cf. fr. 612 ἀμάρτυρον οὐδὲν αἰείδω.

**75[129] συγκραθέντ' αὐταῖς** 'mingled with them', the four towns (124). The conjecture ἀνίας is however attractive: 'he told of your powerful love mixed with pain'.

**76[130] ἐτητυμῆι μεμελημένος** 'concerned for truth'. The dative is much less common than the genitive with this verb.

**77[131] ἡμετέρην . . . Καλλιόπην:** the allocation of particular arts to particular Muses is later than the third century. Callimachus perhaps singles out Calliope here because of the etymology of her name ('my fair-voiced Muse') or because, according to Hesiod, she is προφερεστάτη among her sisters (*Theog.* 79). He humorously presents his Muse as a highly literate

lady who has eagerly scanned the works of an obscure fifth-century historian. She helps the poet not with mere inspiration, but also by being well read.

### III

*The hymn.* The hexameter hymn was a traditional Greek poetic mode. Thirty-three so-called Homeric Hymns survive, of greatly varying date and length. The four longest, to Demeter, Apollo, Hermes and Aphrodite, were probably composed between 700 and 500 BC. Basic constituents of these and of the shorter hymns are naming of the god (cult-titles, etc.), recital of his/her deeds with more or less narrative development, and a closing prayer. Callimachus adopts this basic framework for his own six hymns. *Hymns* 3 and 4, to Artemis and Delos, are closer in length and presentation to the longer Homeric models; but the others (1 to Zeus, 2 to Apollo, 5 to Athena, 6 to Demeter) mark a distinctively new departure. All six probably owe much in narrative technique, tone and presentation to hymns written in lyric metre by poets of the sixth and fifth centuries.

The fifth hymn, to Athena, is entitled in the medieval manuscripts Εἰς λουτρὰ τῆς Παλλάδος, *The Bath of Pallas*. This is the only one of the six to be written in elegiacs. ἔλεγος can mean 'lament'; and it seems possible that Chariclo's sad story motivates the choice of metre. There was some precedent for elegiac hymns; such hymns may even have been associated with Argos (Bulloch 1985: 31–8). But Callimachus' desire for experiment and variety may be sufficient explanation.

*The setting.* The poem is mimetic, creating as it were incidentally through the words of a narrating voice the opening moments of an Argive ceremony. It purports to be an address to women celebrants as they wait to carry out their ritual bathing of Athena's wooden statue, the Palladium, in the river Inachus. So convincing is the poet's presentation, and so subtly are we fed information by the narrator, that many scholars have felt that the hymn was composed for actual delivery at the ceremony itself. This is almost certainly not so; the poet's skill consists in creating verbally the *illusion* of 'being there'.

Callimachus is our only source for the details of this Argive ceremony. The Athenian Πλυντήρια provide a parallel: the goddess's statue was stripped, washed, anointed and given a new robe, and processed through the city on a wagon. The statue at Argos is said to be that which Diomedes brought back from Troy, and the safety of his city now depends on its talismanic protection (53 πολιοῦχον). Throughout the poem the Palladium is spoken of as if it is the goddess herself – in other words, its appearance on a horse-drawn wagon will be for the putative celebrants a divine epiphany.

The poem creates a mood of urgency and expectation, and closes at the very moment of the goddess's appearance.

Argos had two temples of Athena, at one of which she had the cult-title Ὀξυδερκής, 'Sharp-sighted'. This can hardly be coincidental, given the importance of sight and blindness in the Tiresias narrative.

*Tiresias.* Set within the ritual framework is the story of Tiresias (57–136), adduced by the narrator as a warning to the men of Argos not to look at the Palladium: Tiresias was struck blind when he accidentally glimpsed Athena as she bathed naked in the Eurotas. Hymns often narrate a divinity's triumph over his or her enemies; but here the tone of the narrative is in striking contrast to its ostensible purpose. Tiresias himself never speaks. After his blinding, attention is concentrated on the reaction of his mother Chariclo, whose despairing address to the goddess points the distance between human and divine. Tiresias receives compensatory gifts of prophetic 'insight', long life and consciousness after death; but for his mother, baffled and horrified by the indiscriminating nature of divine retribution, these things can neither explain nor relieve her cause for grief. The Tiresias narrative is thus in counterpoint to the ritual frame and to the reader's hymnic expectations, and it provides a surprisingly qualified view of the relations between god and human.

*Sources.* (1) For details of the cult Callimachus is indebted to the Ἀργολικά of Agias and Dercylus (*FGrHist* 305 F 1–9). (2) For his unusual version of the Tiresias story his source was probably Pherecydes (*FGrHist* 3 F 92 = *EGM* Pher. 92), a fifth-century Athenian mythographer. (The common version tells how Tiresias was blinded by Hera when, having been both man and woman, he adjudged that women derive nine times more pleasure from sexual intercourse than men.) (3) Callimachus is the first known author to make Actaeon's death a consequence of his accidentally intruding on Artemis as she bathed (earlier versions have him attempting rape or boasting to be a better hunter than the goddess). It seems possible that Callimachus has adapted the story so that it resembles the Tiresias narrative more closely.

*Dialect.* The poem is written in predominantly epic language but in Doric dialect. There are several possible explanations. (1) Argos was a Doric-speaking area. There is, however, no comparable explanation for the sixth hymn, also written in Doric. (2) A genuine cult-hymn would have been written in lyric metre, which traditionally employed language with a Doric coloration. This does not account for the similarly mimetic *Hymn* 2, which is in regular epic/Ionic dialect. (3) Callimachus wished to mark *Hymns* 5 and 6 as a complementary pair, and did so with a typically Hellenistic piece of dialectal experimentation (cf. Theocritus' Doric and Aeolic, Herondas' Ionic, etc.).

The manuscripts are not reliable in matters of dialect, and many Doric forms in this poem are uncertain conjectural restorations.

*Bibl.*: Comm.: Bulloch 1985, Stephens 2015: 233-62, Morrison forthcoming. Gen.: Hunter 1992a.

> Ovid, *Met.* 3.138-252 (Actaeon).

**1-32[132-63]** Exhortation to the celebrants to leave their homes and assemble. Anaphora, repetition, interjections and vivid description create an atmosphere of excitement and expectation.

**1[132]** ὄσσαι: SC. ἐστέ.

**2-3[133-4]** τᾶν . . . τᾶν: all males are taboo at this ceremony. Free use of the definite article here (cf. 47, 51, 53) gives an effect of immediacy, as if pointing out objects to be imagined as present for the participants.

**2[133]** For a parody of this line see 1964. ἄρτι: really with ἐσάκουσα. This type of displacement is common with several adverbs: see Smyth §2081 and cf. 676 n.

**3[134]** ἔρπεν = -ειν (App. C.8). Doric uses ἔρπω for ἔρχομαι.

**4[135]** σῶσθε = σοῦσθε, irregular middle imperative of σεύω. Πελασγιάδες 'Pelasgian women', synonym for Ἀργεῖαι (cf. 51 n.). Argos was believed to have been colonized by Pelasgians from NW Greece.

**5-12[136-43]** Athena's care for her horses after the Battle of the Gods and Giants, in which she played a prominent role (35-6 n.). It may be that this section is an implicit αἵτιον for the ritual cleansing of the horses which are to draw her statue.

**5[136]** μεγάλως = -ους. Great size is traditional in descriptions of gods; but here strapping vigour is suggested, too.

**6[137]** ἐξέλασαι: a vigorous metaphor for a vigorous goddess.

**8[139]** γαγενίων: the Giants, born from Earth.

**10[141]** παγαῖς: in verse πηγαί often simply = 'water'. Ὠκεανῶ: the great river that encircled the world.

**11-12[142-3]** 'She cleansed all the congealed foam from their championing mouths.'

**11[142] ῥαθάμιγγας:** a rare poeticism: probably ‘particles’ of dirt: cf. *Il.* 23.502 κόνις ῥαθάμιγγες.

**12[143] χαλινοφάγων,** ‘champing at the bit’, is found only here.

**13-32[144-63]** Having mentioned Athena’s warlike qualities, the narrator now stresses her femininity. It is surprising to find mention of the Judgment of Paris, since Athena was not the winner; but the contest is so described that Aphrodite is disparaged, Athena praised. Simple unguents and a comb (29-32) were used in the bathing ceremony.

**13[144] Ἀχαιιάδες:** a synonym for Πελασγιάδες (4) with philological point: some ancient grammarians believed that the Homeric phrases Ἄργος Ἀχαιικόν and Πελασγικόν Ἄργος denoted different places. Callimachus implicitly disagrees. **ἀλαβάστρω:** jars of alabaster for holding perfumes.

**14[145]** ‘I hear from under the axle the sound of the wheel-hubs’, which creak as the wagon begins to move. But the conjecture ὑπ’ ἄξονίων (‘a sound from the axle-naves’) may well be right.

**16[147] μεικτά:** mixed effeminately with scent.

**17[148] αἰεὶ καλὸν ὄμμα τὸ τήνας:** ambiguous: ‘her appearance/eye is always fair’. ‘Eye’ might evoke the cult-title Ὀξυδερκής (see p. 116) and ironically foreshadow Tiresias’ fate of blindness.

**18[149] Φρύξ:** Phrygian Paris. The word has contemptuous overtones.

**19[150] ὀρείχαλκον:** a romantic-sounding precious metal mentioned in archaic poetry (LSJ); here of a polished metal mirror. **Σιμοῦντος:** the Trojan river Simois, which was not in fact situated near Mt Ida.

**20[151] δῖναν:** the word is often used with no notion of turbulence.

**21[152] διαυγία** ‘bright’, not ‘translucent’.

**22[153] κόμαν** ‘lock’: a rare use instead of πλόκαμος (as in line 32); cf. Latin *coma*.

**23[154] δις ἐξήκοντα . . . διαύλως:** about 30 miles. δίαυλος = two stades, i.e. one lap of the stadium. A pointed contrast with Aphrodite’s δις μετέθηκε κόμαν (22).

**24-5[155-6] Λακεδαιμόνιοι | ἀστέρες:** the Dioscuri. 'Star' is a common metaphor for famous men (cf. 48); but here there is added point, since Castor and Pollux were thought to be the constellation Gemini.

**25[156] ἐμπεράμωσ** 'skilfully' (= ἐμπείρως). Cf. 344.

**26[157] ἰδίᾱς:** the olive was Athena's gift to humankind. **φυταλιᾶς** 'plant' ('garden' or 'orchard' in Homer).

**27[158] τὸ δ' ἔρουθος ἀνέδραμε** 'a healthy glow suffused her': an appropriate metaphor from running.

**27-8[158-9] πρῶιον . . . ῥόδον** 'a spring (lit. 'early') rose', symbolic of freshness; but perhaps πρῶκιον, 'dewy', should be read: cf. ps.-Theoc. 20.16 φοινίχτην ὑπὸ τῷ λγεος ὡς ῥόδος ἔρσαι, 34.

**28[159]** The double simile appropriates two of Aphrodite's cult-attributes, the rose and pomegranate (Attic σίδη); i.e. Athena can rival Aphrodite in beauty on Aphrodite's own terms.

**29[160] τῷ** 'therefore' (cf. 119); common in Homer. **μῶνον:** adverb. **ἄρσεν τι . . . ἔλαιον:** the wild olive was thought to be a male plant. It is therefore suitable for anointing manly, active persons.

**30[161] Κάστωρ:** he trained for war through athletics and horse-riding. **ῶι καὶ χρίεται Ἡρακλῆς:** i.e. ῶι καὶ Ἡρ. χρίεται. The anaphora ῶι . . . ῶι suggests that after Castor will be mentioned his brother Polydeuces (Pollux), the famous boxer; but instead we find Heracles, paragon of manly prowess, who was associated with Argos.

**31-2[162-3]** Verbal reminiscence of *Il.* 14.175-6 (Hera beautifies herself to seduce Zeus) τῷ ῥ' ἦγε χροῖα καλὸν ἀλειψαμένη ἰδὲ χαίτας | πεξαμένη χερσὶ πλοκάμους ἔπλεξε φαεινούς. The allusion perhaps functions like the similes in line 28, appropriating for Athena words applied to a rival goddess. **παγχρύσειον:** gods are regularly given golden accoutrements (cf. 43, 49, Williams 1978: 39). **ἀπὸ . . . πέξηται** 'comb out'.

**32[163] λιπαρόν:** predicative: her hair became 'shining' after she had anointed it.

**33-56[164-87]** The celebrants are imagined as having assembled in answer to the summons of lines 1-32. There follows an invocation of the goddess herself, including aetiological details of cult practice.



**33[164]** **πάρα τοι** = **πάρεστί σοι**. **καταθύμιος ἴλα** 'a troop to please your heart'.

**34[165]** **Ἀρεστοριδᾶν**: Arestor was an Argive hero. There may be an etymological play on **ἀρεστός** ('pleasing') and **καταθύμιος** (33).

**35-42[166-73]** Diomedes brought the Palladium from Troy. At a later time Eumedes, priest of Athena, took the statue with him when he fled the usurper Eurystheus and joined the Heraclidae, who were about to reclaim their right to kingship in Argos. The reference in lines 36-7 is obscure: perhaps Diomedes appeared in epiphany to protect with his shield the fleeing Eumedes.

**36-7[167-8]** 'In the way that Eumedes taught the Argives of old <what has since become> the custom.'

**36[167]** **παλαιοτέρως**: the 'contrastive' comparative (Smyth §1066), the contrast being here implicit with 'the Argives of today'.

**37[168]** **τέϊν** = **σοί**.

**38-9[169-70]** The word-order gives the emphasis, 'realizing the threat of death, that the people were arranging for him . . . '.

**40-1[171-2]** Nothing is known of the **Κρεῖον ὄρος**; but the fact that the name is repeated may mean that Callimachus is stressing a particular version of the story.

**40[171]** **ὠικήσατο**: he must have set up a rival temple.

**42[173]** **αἷς νῦν οὖνομα Παλλατίδες**: an incidental aetiology, of a type congenial to Callimachus.

**43[174]** **περσέπτολι**: she has the power both to protect (53) and to destroy cities. **χρυσεοπήληξ**: the statue may have had a gilded helmet.

**44[175]** **σακίων . . . πατάγωνι**: perhaps we are to imagine shields being clashed during the procession.

**45-6[176-7]** Today the river Inachus is dedicated to holy purposes, and citizens must not drink from it.

**45[176]** **βάπτετε**: this verb is sometimes used of drawing water by dipping (= **ἀντλεῖν**).

47–8[178–9] αἱ δῶλαι ‘those who are slaves’. Φυσάδειαν . . . Ἀμυμώναν: springs near Argos. Poseidon once dried up all the region’s water. Danaus sent out his fifty daughters to search; Amymone gave herself to Poseidon and was rewarded with the spring subsequently named after her.

49–50[180–1] χρυσῶι . . . ἄνθεσιν: perhaps a reference to golden vessels used in bathing Athena’s statue, and to ritual scattering of flowers; but the narrator speaks as if the river will miraculously beautify himself with gold and flowers to honour the goddess.

50[181] φορβαίων ‘giving pasture’ (LSJ). The word occurs only here, and may be corrupt: the context leads one to expect a proper name.

51–6[182–7] Lead-in to the story of Tiresias, who saw Athena naked and was blinded.

51[182] Πελασγί: every Argive man; cf. 4 n.

52[183] μὴ οὐκ ἐθέλων: μὴ οὐκ is scanned as a single syllable (synizesis). οὐκ qualifies ἐθέλων: ‘unintentionally’.

54[185] τῶργος . . . τοῦτο = τοῦτο τὸ Ἄργος, ‘this land of Argos’.

55[186] μέσφα: μέσφα, for which this is the Doric form, is elsewhere a conjunction or preposition, ‘until’; only here adverbial, ‘meanwhile’.

56[187] μῦθος δ’ οὐκ ἐμός, ἀλλ’ ἐτέρων: the ἕτεροι are in fact Agias and Dercylus (p. 116). Such disclaimers are traditional at the beginning of narratives; but the words gain added point here (1) because Callimachus insisted on adherence to ‘fact’ (128–31 n.) and (2) because Athena may not like this particular story.

57–69[188–200] The friendship and inseparability of Athena and Chariclo, mother of Tiresias.

57[188] ἐν ποκα Θήβαις ‘once upon a time in . . .’. ποτε is often found within the locative phrase which it qualifies: cf. the opening line of *Hecale*, Ἀκταίη τις ἔναϊεν Ἐρεχθέος ἐν ποτε γουνῶι.

58[189] πολὺ τι καὶ περὶ δῆ: very strong emphasis: ‘a great deal and exceedingly’. περὶ is probably adverbial; construe πολὺ τι καὶ περὶ δῆ φίλατο νύμφαν μίαν τᾶν ἑταρᾶν (‘companions’), κτλ.

**59[190] ἔγεντο:** an alternative to ἐγένετο found in Hesiod and later poetry.

**60–4[191–5]** Thespieae, Haliartus and Coronea, Boeotian towns in the area of Mt Helicon, all had temples of Athena.

**61[192]** At the beginning of this line the manuscripts read ἡ ’πι Κορωνείας; but the words are probably an intrusion from line 63 – the repetition would be odd and pointless. The supplement ἡ ἐς Ἀλαλκομένειον introduces a suitable Boeotian town (Livrea 1987: 34–6; cf. *Il.* 4.8, Paus. 9.33.5).

**62[193] ἔργα** ‘worked land’, a regular usage.

**64[195] Κουραλίω:** the river of Coronea.

**65[196] πολλάκις . . . ἐπεβάσατο** ‘the goddess would often mount her on her own chariot’. One would expect the verb to be imperfect (as τελέθεσκον, 67); but the aorist is sometimes found with πολλάκις, suggesting many single instances (e.g. *Il.* 3.232–3).

**66[197] ὄαροι:** friendly, sportive gatherings.

**68[199] ἔτι καὶ τήναν** ‘even her’.

**69[200] ἔσαν** = οὔσαν: App. C.10.

**70–84[201–15]** A famous passage, describing with carefully controlled repetition and anaphora the stillness of mid-day, the charmed and dangerous hour when gods are traditionally at large (cf. Theoc. 1.15ff., Ap. Rh. 4.1312ff., Call. *Hymn to Demeter* 37ff.). Tiresias breaks into the silent landscape: he sees the goddess naked, and is blinded.

**70[201] λυσαμένα:** fem. dual.

**71[202] ἵππων . . . κράναι:** Hippocrene, created by a blow from Pegasus’ hoof. **καλά:** adverbial neuter plural.

**72–3[203–4] λῶντο . . . λώνοντο:** alternative epic forms: λῶντο from λοέω, λώνοντο from λούω. For similar self-conscious variation cf. 275, 315–16, 328, 367, 1859–60.

**72[203] άσυχία:** it is a fact that Greek mountainsides become quiet in the hottest part of the day; but nature’s silence tends to accompany epiphanies (e.g. Eur. *Bacchae* 1084–5).

75[206] ἔτι: with ἀνεστρέφετο (76). ἅμα ‘together with’ (+ dat.). The Doric form of ἅμα has a long final syllable and, if the manuscripts are to be trusted, an iota (cf. λάθραι, εἰκῆι, etc.); cf. 531.

75–6[206–7] ἄρτι γένεια | περκάζων ‘his beard just darkening’ (cf. 501) – internal accusative. The metaphor is from ripening grapes. Plural γένεια means not ‘cheeks’ but ‘beard’.

77[208] ἄφατόν τι: for adverbial τι cf. 58 n.

78[209] οὐκ ἐθέλων: cf. 53, 101, 113: intention is beside the point. εἶδε τὰ μὴ θεμιτά: what he saw is not described, and the narrative moves on swiftly.

79[210] τὸν δὲ χολωσάμενα: τόν/τήν + participle + verb of saying is a common way of introducing direct speech in epic. περ ὅμως: concessive, though ὅμως really belongs to the second part of the sentence. For other examples see LSJ II.1.

81[212] ὦ Εὐηρεΐδα: Tiresias was son of Eueres. A grave and weighty phrase. ὁδόν: internal accusative.

82[213] μὲν . . . δ': does she blind him herself? That is not *quite* stated. The point is further blurred by mention of the (non-personal) δαίμων in line 81. ὄμματα νύξ ἔλαβεν ‘night occupied his eyes’. Again the description does not dwell on detail. The words are reminiscent of Homeric death (ὅσσε . . . νύξ ἐκάλυψε): cf. 89, 111–14 n.

83[214] ἐστάκη: Doric pluperfect, = Attic ἐστήκει. The manuscripts have ἐστάθη, which is unmetrical. ἄφθογγος: Tiresias never speaks. ἐκόλλασαν ‘glued’. πῆγνυμι is a commoner metaphor.

84–136[215–67] Focus shifts from Tiresias to his mother, who utters a speech of shock and pathos. She blames Athena directly for what has happened. Athena replies that divine law made the result inescapable. She cites the example of Actaeon, who will die for a similar involuntary offence; and she foretells the powers Tiresias will have by way of compensation. The narrator adds that Athena always keeps her promises.

87[218] τέκνον ἄλαστε: neuter noun, masculine adjective: a common form of attraction in poetry (e.g. *Il.* 22.84 φίλε τέκνον; Smyth §1013). ἄλαστος = ‘wretched’, ‘ill-starred’.

**89[220]** οὐκ ἄελιον πάλιν ὄψεται: ‘to look upon the sun’ usually = ‘be alive’: cf. 82 n. ὦ ἐμὲ δειλάν: the rare exclamatory accusative is found only in ritual laments (cf. 1553, etc.). The next line has the more common vocative.

**90[221]** οὐκέτι μοι παριτέ: she will never again be able to bear to visit Helicon. παριτός is not found elsewhere.

**91–2[222–3]** ἐπράξας: πράττω, active or middle, is often used of exacting payment. δόρκας . . . φάεα: there may be word-play here: δόρξ/δορκάς was derived by later grammarians from δέρκομαι. φάεα = ‘eyes’ (as occasionally in Homer), lit. ‘lights’, extinguished by νύξ (82).

**93–4[224–5]** ἃ μὲν . . . μάτηρ μὲν: ἃ is really demonstrative, not the definite article: ‘she . . . being, as she was, his mother’ (Bulloch 1985: 205). The repeated (? resumptive) μὲν within a single clause is very unusual, and the text may be corrupt.

**93[224]** ἀμφοτέραισι: sc. χερσί. περὶ . . . λαβοῖσα: tmesis.

**94[225]** οἶτον: here and occasionally elsewhere = ‘lament’ (perhaps by confusion with οἶκτος); usually = ‘fate’ or ‘doom’. On the melodious song of the nightingale see p. 292.

**95[226]** ἄγε ‘kept up’. ἐλέησεν: aorist, i.e. she felt a sudden surge of pity.

**96[227]** πρὸς governs viv, though the rhythm suggests tmesis (πρὸς . . . ἔλεξε).

**97[228]** δῖα γύναι: a stately combination of Homeric vocative δῖα θεά and the nominative formula δῖα γυναικῶν, ‘noble<st> among women’. μετὰ . . . βαλεῦ ‘reconsider’ rather than ‘take back’: μεταβάλλεσθαι = ‘change one’s mind’.

**98[229]** ἀλαόν: used of Tiresias at *Od.* 10.493 = 12.267.

**100[231]** Κρόνιοι . . . νόμοι: laws of great antiquity first laid down under the rule of Cronus. The idea is familiar from Homer (e.g. *Il.* 20.131, *Od.* 10.573–4).

**101–2[232–3]** Legal terminology: ‘whoever sees a god . . . is to pay . . .’.

**101[232]** ἔληται ‘chooses <to be seen>’.

**102[233]** μισθῶ . . . μεγάλῳ ‘at great cost <to himself>’, genitive of price. τοῦτον ‘this man’ (not ‘this god’).

**103-4[234-5]** τὸ μὲν . . . ἔργον: cf. 93-4 n.

**103[234]** οὐ παλινάγρετον: metrically anomalous, since the caesura falls between the negative and the word with which it closely coheres. Apollonius does the same occasionally, Callimachus nowhere else. Cf. 427-8 n. γίνοιτο: the potential optative is sometimes found without ἄν/κε: cf. 544, 602, Smyth §1821. αὖθι: originally a shortened form of αὐτόθι; but the Hellenistic poets use it as a by-form of αὖθις/αὖτις, by analogy with the dispensable *ς* of e.g. πολλάκι(ς): cf. 17, 35 nn.

**104-5[235-6]** ἐπένησε ‘have spun’ (<ἐπινέω>). There is an allusion to *Il.* 24.209-10 (Hecuba on the dead Hector) τῷ δ’ ὥς ποθι Μοῖρα κραταίῃ | γιγνομένῳ ἐπένησε λίνῳι, ὅτε μιν τέκον αὐτῇ. What the Fates’ spinning portends cannot be altered.

**105[236]** κομίζεω ‘take for yourself’, ‘receive’: LSJ II.2.

**106[237]** τέλος: Doric form of τέλος: ‘payment’, i.e. punishment <for what you have done>.

**107-18[238-49]** The consolatory and prophetic *exemplum* of Actaeon. In a well-known episode of Euripides’ *Bacchae*, the elderly Cadmus, accompanied by blind Tiresias, tries to persuade his grandson Pentheus to worship Dionysus, and he describes Actaeon’s fate in order to warn him not to offend the gods (337-42). Callimachus inverts the paradigm: Actaeon was culpable in Euripides (see p. 116). It is perhaps significant that Cadmus’ speech fails to persuade Pentheus.

**107-8[238-9]** πόσσα . . . πόσσα: for ὅσσα . . . ὅσσα, perhaps by analogy with e.g. *Il.* 4.350 ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων, which modern editors punctuate as a question, not an exclamation. Interchange between πόσος and ὅσος, πῶς and ὥς, etc., is a feature of κοινή Greek.

**107[238]** ἡ Καδμήϊς: Autonoe, daughter of Cadmus, mother of Actaeon.

**109[240]** τυφλὸν ἰδέσθαι: a pathetic juxtaposition. ἰδέσθαι depends on εὐχόμενοι.

**110[241]** καὶ τῆνος ‘he too’. The parallel is not logically exact, since Chariclo, not Tiresias, is Athena’s companion.

**111–14[242–5]** These lines are reminiscent of *Il.* 5.53–5 (death of Scamandrius, a favourite of Artemis) ἄλλ' οὐ οἱ τότε γε χρᾶϊσμι' Ἄρτεμις ἰοχάειρα, | οὐδὲ ἐκηβολία, ἥισιν τὸ πρίν γ' ἐκέκαστο, | ἀλλὰ . . .

**112[243]** ξυναί 'which they shared'. τᾶμος looks forward to ὀπιόκα.

**113[244]** οὐκ ἐθέλων: the third occurrence (cf. 52, 78). Divine law takes no account of intention.

**115[246]** δειπνησεῦντι 'will dine on' – elsewhere almost always of human meals.

**115–16[246–7]** ὁστέα . . . λεξέϊται: conventional vocabulary emphasizes the unnaturalness of his death: bones are usually 'gathered up' after cremation. There is perhaps a memory of the death of Pentheus, whose scattered remains had to be collected in the woods (Eur. *Bacchae* 1216–21; cf. 107–18 n.).

**117[248]** ὀλβίσταν ἐρείει σε: a formal blessing or μακαρισμός. But this is scant consolation.

**119[250]** τῶι: see 29 n.

**120[251]** τεῦ χάριν 'for your sake': τεῦ = σοῦ. μενεῦντι: Doric future. Gifts in store as compensation for the δάκρυα πολλά which awaited (ἔμενε) Chariclo at line 68.

**121[252]** ἀοίδιμον ἐσσομένοισιν: < *Il.* 6.358.

**122[253]** μέγα . . . δὴ τι 'greatly', a common adverbial phrase in Hellenistic verse; cf. 1489.

**123–4[254–5]** ὅς . . . οἷ . . . ποίω: cf. 355 n. We should expect ὁποίω. For a Homeric parallel cf. *Il.* 5.85 οὐκ ἄν γνοίης ποτέροισι μετείη; but see also 107–8 n. on possible κοινή influence. This is a 'rising tricolon', each element longer than the last, and there is studied variation of expression (adj.; verb + adverb; noun + adj.).

**124[255]** ἄλιθα 'without significance'. In Homer the word means 'exceedingly'; but Hellenistic poets sometimes use it as if it were the adverbial neuter plural of ἡλίθιος, 'vain'. οὐκ ἀγαθαί 'ill-omened'.

**125–6[256–7]** χρηεῖ: prophecy is his chief function in tragedy. θεοπρόπα 'oracles'. ὕστερα: adverbial. Λαβδακίδαις 'descendants of Labdacus', grandson of Cadmus.

**127[258]** We remember that in tragedy Tiresias needs a boy to guide him (e.g. Soph. *Ant.* 1087).

**128[259] πολυχρόνιον:** probably ‘coming after a long time’, since *τέρμα* means ‘term’ in the sense ‘end’, not ‘duration’.

**129–30[260–1]** An allusion to *Od.* 10.493–5, where Persephone grants to Tiresias the unique privilege of sentience after death (τεθνηῶτι . . . | οἷωι πεπνῦσθαι).

**130[261] φοιτασῆ** ‘will go to and fro’, ‘will roam’: cf. 382. **Ἄγεσίλαι** ‘leader of the peoples’, a rare title of Hades. The underworld was proverbially well populated.

**131–6[262–7]** That to which Zeus nods assent is irrevocable and binding: cf. *Il.* 1.524–7.

**131–3[262–4]** ‘That thing (τό, demonstrative) to which Pallas nods assent is as good as done (ἐντελής, lit. ‘accomplished’); for Zeus granted to Athena alone of his daughters to take for herself all the attributes/powers of her father.’ **τόγε** is antecedent to πατρώια πάντα φέρεσθαι.

**136–7[267–8]** Athena’s birth from the head of Zeus. The fact that she neither has nor is a mother is significant for the emotional distance between herself and Chariclo.

**136[267]** All the manuscripts are deficient here. A. W. Mair’s supplement probably conveys the sense of the original: ψεύδεα, κούδ᾽ Διὸς ψεύδεται ἁ θυγάτηρ.

**137–42[268–73]** The cautionary tale of Tiresias is made conveniently to end just as the goddess is at last about to appear. The traditional hymnic coda thus serves a dual purpose – *χαῖρε* (140, 141) is both ‘hail’ (to Athena in person) and ‘farewell’ (because the poem is ending).

**137[268] ἀτρεκές** ‘really’.

**138[269] τῶργον ὅσαις μέλεται:** those ‘whose business it is’ to greet (δέχεσθε) the goddess, i.e. (perhaps) everyone.

**139[270] εὐαγορίαι** ‘fair speech’, i.e. words of good omen (= εὐφημίαι).

**140[271] Ἰναχίω:** since Athena is to be bathed in the Inachus, this adjective points the celebrants’ particular claim to her protection.



**141[272] πάλιν:** at the close of hymns πάλιν usually implies ‘next year’; but here it = ‘back from the river’. **ἐς . . . ἐλάσσαις:** 2nd pers. sing. aor. opt. act. of ἐσελάω, with epic doubling of -σ-.

**142[273] κλᾶρον** ‘estate’, i.e. territory. **σάω:** (Homeric σάου): imper. mid. of σαώω (= σωίζω).

#### IV

The first hymn is to Zeus, first of the gods, and it tells of his birth and first actions. It probably dates from early in Callimachus’ career (55–67 n.), and it displays programmatically the main characteristics of his writing – wit, erudition, allusiveness, literary self-consciousness. After a resounding start (1–3) the tone changes to one of doubt – who tells the true story of Zeus’s birth? This doubt is dispelled in a surprising and witty manner (4–9), and we hear next of the god’s birth and his secret rearing in Crete (10–54). This passage is full of geographical allusions and aetiologies which implicitly prove the truth of Callimachus’ version of events by an appeal to names and places still in existence. Next comes the story, again polemically presented, of the division between Zeus and Hades of heaven and the underworld, and a section on kings, the particular objects of Zeus’s patronage. The poem builds up in this way to a climactic reference to Ptolemy, pre-eminent amongst the favourites of Zeus and Zeus-like in his omnipotence (85–90). Finally there is a coda structured on traditional lines but strikingly novel in effect.

Throughout the hymn there can be sensed a contrast between the poet’s ingenuous stance as praiser of the god and the sophisticated and allusive nature of his presentation (4–9, 5, 8, 29, 42–54, 55–67, 79, 91–6 nn.). Alternations of mood and tone, of lightness and gravity, produce a complex whole, a poem constantly drawing attention to its status as first in a collection of innovatory hymns as it adapts, modifies and wittily exploits basic constituents of the hymn-genre so as to combine the praise of god and godlike king.

*Bibl.: Comm.: Stephens 2015: 47–71. Gen.: Goldhill 1986: 25–30, Lüddecke 1998, Hunter and Fuhrer 2002, Cuypers 2004, Barbantani 2011: 182–9, Kirichenko 2012.*

**1–8[274–81]** Hymns often begin with the poet at a loss as to which aspect of the god should be chosen for celebration (e.g. Pindar, fr. 29 (Zeus)). Rejection of false accounts seems also to be traditional: *Homeric Hymn to Dionysus* 1–7 οἱ μὲν . . . φασ(ι) . . . οἱ δὲ . . . ἄλλοι δ’ . . . ψευδόμενοι, where Dionysus’ birthplace is said to be disputed.

**1[274] Ζηνὸς . . . παρὰ σπονδῆσιν:** these ‘libations to Zeus’ suggest that the poem is to be imagined as sung before a symposium, when it was the custom to pour three libations (to Olympian Zeus, the Heroes, and Zeus Soter) and sing a hymn to a piped accompaniment. The poem contains no further reference to such a setting.

**1–2[274–5] ἀείδειν | λῶιον** ‘better to sing’, infinitive depending on the adjective (Smyth §2001–6).

**2[275] ἀεὶ . . . αἰέν:** a third form, αἰεῖ, occurs in line 9 (cf. 51 n.). There is word-play between ἀεὶ and ἀείδειν, hinting at immortality through song (cf. 375, 1118 n., 1799, Theoc. 16.1–4).

**3[276]** A resounding four-word line, chiastically constructed. **Πηλαγόνων:** the manuscripts all read Πηλογόνων, ‘the Mud-born Ones’ (i.e. the Giants born from Γῆ), which gives a neat contrast with the Heavenly Ones at line-end. But independent sources which quote the line have Πηλαγόνων, ‘Pelagonians’, which is said by Strabo to be another name for the Titans.

**4–9[277–82]** The usual account told how Zeus was born in a cave on Mt Dicte or Mt Ida in Crete; but Callimachus is about to set out an alternative version in which he is born on Mt Lycaeus in Arcadia and transported to Crete soon afterwards; cf. 42–54 n. (This is the earliest extant source for the Arcadian version.) Choice between many possibilities is a standard technique at the beginning of hymns. Here the apparently serious enquiry after fact is wittily sidestepped in lines 8–9.

**4[277] πῶς καί:** for this emphatic use of καί following an interrogative see Denniston 1954: 312–16. **νιν:** Callimachus occasionally uses Doric forms of pronouns in his non-Doric poems. **αἰίσομεν:** the doubting tone of line 5 suggests that this verb is not future indicative but deliberative aorist subjunctive with ‘epic’ short vowel (= αἰίσωμεν); cf. e.g. Aesch. *Choe.* 997 τί νιν προσείπω;

**5[278]** This line is generally thought to be adapted from a hymn to Eros by Antagoras of Rhodes, a contemporary of Callimachus: ἐν δόλῃ μοι θυμός, ἐπεὶ γένος ἀμφίσβητον (fr. 1.1, *CA* p. 120). But it is hardly certain who borrowed from whom.

**6[279] Ἰδαίοισιν:** Cretan, not Trojan, Ida.

**6–7[279–80] σὲ μὲν . . . σὲ δ’:** μέν and δέ here serve a dual purpose: (1) to reinforce the anaphora, a common use even where no contrast is

involved (Denniston, *GP* 370); (2) to point the contrast between Idaean and Arcadian.

**7[280] πάτερ:** piquant in a discussion of his birth (cf. 43, Hes. *Theog.* 468).

**8[281] “Κρήτες ἀεὶ ψεύσται”:** Cretans were proverbial liars. Whether these words constitute Zeus’s reply or the poet’s own statement is left ambiguous. They are in fact a quotation from Epimenides, a Cretan poet and wise man. The full line, whose context is unknown, reads Κρήτες ἀεὶ ψεύσται, κακὰ θηρία, γαστέρες ἀργαί. (It is modelled on a line from the Muses’ address to Hesiod, *Theog.* 26). If Epimenides was the speaker, then the line involved the paradox of a Cretan stating that all Cretans are liars. The effect of the quotation here is simultaneously to offer and to withhold certitude.

**8–9[281–2] τάφον . . . ἔτεκτῆναντο:** like English ‘forge’ and ‘fabricate’, τεκταίνομαι can refer to construction and deceit. Here both meanings are appropriate: they deceitfully built the tomb. In Crete Zeus seems originally to have been a nature-god like Adonis, who died and was reborn each year (see p. 197). Zeus’s tomb was shown in various places on the island.

**9[282] αἰεῖ:** pointedly contrasting with ἀεὶ in line 8: Zeus lives ‘for ever’; and so the Cretans are ‘ever’ liars.

**10[283] Παρρασίη:** an area in S. Arcadia. **μάλιστα** qualifies θάμνοισι περισκεπές.

**11[284] περισκεπές** ‘covered all round’ (σκέπας = ‘shelter’ in Homer). **ἔνθεν** ‘for that reason’, pointing an αἴτιον: cf. 44.

**12–13[285–6] οὐδέ . . . μιν . . . ἐπιμίσγεται:** because giving birth is an unclean act forbidden in holy places (Parker 1983: 48–52). ἐπιμίσγομαι often denotes sexual intercourse; its use here of women ‘in need of the goddess of childbirth’ perhaps plays on that meaning. Elsewhere this verb takes the dative; accusative μιν perhaps because motion is implied. Cf. *Il.* 15.32–3 φιλότης τε καὶ εὐνή, | ἦν ἐμίγης (though ἦν is there an internal accusative).

**13[286] ἐρπετόν:** any animal, not just a creeping one. A Homeric *hapax* (*Od.* 4.418).

**14[287] Ἀπιδανῆες** ‘Peloponnesians’, named after the mythical king Apis. The sequel shows that Callimachus is hinting at derivations from ἀ- + πινεῖν, i.e. ‘non-drinkers’: cf. 19–20, 41 nn.

**15[288] μεγάλων . . . κόλπων:** she was big with child. The basic meaning of κόλπος was perhaps ‘inlet-like space’; it is used as a poetic term for ‘womb’.

**16[289] ῥόον ὕδατος:** probably a play on the etymology of Ῥεῖη/Ῥέη, which some derived from ῥεῖν (cf. 18, 21). Despite being named after flowing water, she cannot find even a spring.

**17[290] λύματα χυτλώσαιτο:** both literal cleansing and ritual purification after childbirth. χυτλόομαι is found once in Homer (*Od.* 6.80), meaning ‘anoint oneself’, intransitive. **λοίσσαι:** 3rd pers. sing. aor. opt. of λοέω.

**18–41[291–314]** Arcadia and its rivers, which flowed underground until Zeus’s birth; Zeus is tended by the nymph Neda. Callimachus’ prose works *Περὶ νυμφῶν* and *Περὶ ποταμῶν* (fr. 413, 457–9) probably dealt with these stories in detail.

**19[292] λευκότατος:** λευκὸν ὕδωρ is a stock phrase for clear, translucent water.

**19–20[292–3] ἄβροχος . . . Ἄζηνις:** probably pointing the derivation from ἄζα, ‘dryness’; perhaps also ἄ-Ζην-, ‘Zeus-less’. Azania = N. Arcadia.

**20[293] μέλλεν** ‘was destined to’.

**21[294] αὐτίς** ‘thereafter’. **λύσατο μίτρην:** ‘loosening one’s girdle’ is a poetic euphemism for giving birth (cf. 15).

**22[295] σαρωνίδας** ‘oak-trees’, a very rare word not attested before the Hellenistic period.

**23[296] ἤειπεν:** it was as yet underground. **Μέλας:** the name of this river is the complement to λευκότατος (19). **ὥκχησεν:** ὀκχέω, a by-form of ὀχέω, is first attested in Pindar (*Ol.* 2.7). Wagons usually carry things; but here a river bears wagons.

**24[297] ἄνω:** here not adverbial but a preposition with the genitive case, a rare use. **διεροῦ περ ἰόντος:** it was ‘wet’ but hidden under the

ground. Some ancient grammarians derived *διερός* from *Δι-*, because it is Zeus who rains.

**25[298]** *ἱλυούς* ‘lairs’, places which enclose (*εἰλύω*) animals. *ἐβάλοντο*: i.e. ‘placed’, ‘made’: cf. LSJ *βάλλω* A.II.6 for similar meanings. *κινώπετα* ‘reptiles’, first here.

**25–7[298–300]** *νίσσέτο . . . διψαλέος* ‘a traveller would go on foot over the Crathis and the pebbly Metope, feeling thirsty’.

**26[299]** *πολύστιον*: *στίον* = ‘pebble’.

**29[302]** *Γαῖα φίλη, τέκε καὶ σύ*: at *Il.* 21.106 Achilles, about to kill Lycaon, says *ὄλλά, φίλος, θάνε καὶ σύ*; he strikes him with his sword, *ἐκ δ’ αἶμα μέλαν ῥέε, δεῦρ δὲ γαῖαν* (119). Callimachus’ allusion contrasts pointedly with the Homeric context, birth vs death. Rhea strikes the earth a blow (31), and from the ‘wound’ flows not blood, but water (32). *Γαῖα φίλη* is a rhyming adaptation of Odysseus’ address to his old nurse, *μαῖα φίλη* (*Od.* 20.129, etc.). *τεαὶ δ’ ὠδίνες ἐλαφραί*: an oxymoron: ‘your birth-pangs are light’, i.e. you give birth easily. *Γῆ* is limitlessly fecund, mother of all.

**30[303]** *ἀντανύσσα* = *ἀνατανύσσα*; in epic some disyllabic prepositions can lose their final vowel, e.g. *πάρ, κάτ*; cf. 493 n. *τανύω* is an epic equivalent of *τείνω*.

**31[304]** *πουλύ*: adverbial; cf. 38, 189.

**32[305]** *ἔχεεν*: probably aorist, an epic alternative to *ἔχευε*; but possibly imperfect, ‘began to pour’. *χρόα φαιδρύνασα*: < Hes. *WD* 753.

**33[306]** *ῶνα*: = *ῶ ἄνα* (contrast 8). *σπειρώσε* ‘swaddled’. *σπειρόω* is a very rare alternative to *σπαργανόω*.

**34[307]** *κευθμόν* ‘hiding-place’ (the Cretan cave): a Homeric *hapax* (*Il.* 13.28). *κευθμών, -ῶνος* is the commoner form.

**35[308]** *Νυμφέων*: according to Pausanias (8.38.3) the others were Theisoa and Hagno. *μαιώσαντο* ‘acted as midwives’. *μαιόομαι* = *μαιεύομαι*, the commoner form.

**36[309]** *πρωτίστη γενεή*: nominative in apposition to *αἶ*. The nymphs who attended Rhea were the oldest ‘race’ of nymphs, junior only to Styx, the eldest daughter of Ocean (Hes. *Theog.* 775–7), and to Philyra, mother

of Chiron by Cronus. **τῇ Φιλᾷ:** Homer often allows a short vowel in place of a long stand in the first half of the foot before a single consonant, and Hellenistic poets reproduce the memorable anomaly: see M. L. West 1982: 156.

**37[310] ἀλὶν** ‘vain’, ‘useless’, i.e. it was not a useless favour that Rhea repaid Neda for her care. The word is probably chosen for the sake of a pun on ἄλιος, ‘of the sea’, because of the watery context: LSJ ἄλιος (A) and (B). For a similar pun cf. on 1957–60.

**38–9[311–12] ποθι . . . κατ’ αὐτό | . . . πτολίεθρον** ‘somewhere right by the city’.

**39[312] Καυκῶνων . . . Λέπρειον:** the ancient nation of the Caucones was based on Lepreum in southern Elis. The town was actually several miles inland from the spot where Neda joined the sea (hence ποθι). **πεφάτισται** ‘is called’, a Hellenistic use of φατίζω.

**40[313] Νηρῆι:** metonymic for the sea, a personification complementary to that of Neda. **παλαιότατον:** because it was Arcadia’s first visible river. The nymph/river is πρεσβυάτη (35).

**41[314] υἰώνοι . . . Λυκαονίης ἄρκτοιο:** Callisto, daughter of Lycaon, was raped by Zeus and to escape the notice of Hera was changed by him into a bear (cf. Io, 1387–1404 n.). Hera persuaded Artemis to shoot her; Zeus turned her into the constellation of the Bear and rescued her unborn child, calling it Arcas (< ἄρκτος), after whom the Arcadians, Callisto’s descendants (υἰώνοι), were named. There is a verbal paradox in the expression Λυκαονίης ἄρκτοιο, wolf ~ bear. The Arcadian section ends with a line of spondaic rhythm; cf. 54, the end of the Cretan section. **πίνουσι:** referring back to the etymology of Ἀπιδανῆς in line 14: the Arcadians, formerly ‘non-drinkers’, now drink the waters of Neda.

**42–54[315–27]** Zeus’s upbringing in Crete. The transition from Arcadia to Crete, which reconciles the two main versions of the story of Zeus’s birth (4–9 n.), was made at lines 33–4; here topographical sleight-of-hand unites the two places: towns called Thenae existed in both.

**42–3[315–16] ἐπὶ Κνωσοῖο . . . ἐγγύθι Κνωσοῦ:** whilst alluding to the two towns named Thenae Callimachus presents two forms of the genitive of Cnossus, and in addition varies the prosody before each.

**43[316] Ζεῦ πάτερ:** cf. 7 n. (**Θεναὶ δ’ ἔσαν ἐγγύθι Κνωσοῦ:** perhaps translate, ‘it was the Thenae near Cnossus’ – i.e. not, as the reader might have imagined, Thenae in Arcadia.

**44[317]** **πέσει . . . ἄπ'** = ἀπέπεσε ('anastrophe of tmesis', in which the prefix follows the verb from which it is severed).

**45[318]** **Κύδωνες** 'Cretans'. Cydonia strictly = NW Crete.

**46–7[319–20]** **Κυρβάντων ἑτάραι . . . Δικταῖαι Μελίαι** 'ash-tree nymphs of Mt Dicte, companions of the Corybants' (Κυρβ- shortened form of Κορυβ-). The Corybants were youths attendant on the Phrygian goddess Cybele, the Curetes youths attendant on Cretan Rhea. Similarities between the two cults led to Corybants and Curetes being treated virtually as synonyms (cf. 52).

**47[320]** **Ἀδρήστεια**: a nymph, sister of the Curetes. That her father was Melisseus (Apollod. *Bibl.* 1.1.6) relates to the production of honey mentioned in lines 49–51.

**48[321]** **λίκνῳ ἐνὶ χρυσέῳ**: gods' attributes are conventionally golden (cf. 180–1 n.). The λίκνον was a scoop-shaped winnowing-basket suitable for use as a cradle: see Harrison 1903, *ThesCRA* 5.278–83. The infant Hermes in the Homeric Hymn is nursed in a λίκνον (21, 150–3). **ἔθησας**: from θῆσθαι, 'suck'.

**49[322]** **αἰγὸς Ἀμαλθείης**: according to Diodorus (5.70) this was the origin of Zeus's epithet αἰγίοχος. Other accounts made Amalthea a nymph. **ἐπὶ . . . ἔβρωσ**: 2nd pers. 2nd aor. act. of ἐπιβιβρώσκω, 'eat in addition'.

**50[323]** **γένοιτο**: 190 n. **ἑξαπιναῖα**: gods brook no delay: cf. 56, 57 n., 87–8. **ἔργα**: probably = 'products', i.e. honey.

**51[324]** **κλείουσι** = καλέουσι, as often in Hellenistic poetry (in Homer = 'celebrate'). καλέουσι itself occurs in line 45; cf. 2 n. **Πάνακρα**: a Cretan mountain.

**52[325]** 'The Curetes vigorously (?) danced you a war-dance', σε object of περιωρχήσαντο (tmesis); πρύλιν internal accusative. **οὔλα**: a word of many meanings – 'in quick tempo' (LSJ), 'vigorously' and 'intensely' are possibilities here. **πρύλιν**: a Cretan word for the πυρρίχη or dance in armour.

**53[326]** **πεπλήγοντες**: perfect participle with present ending, a sporadically occurring Aeolic feature of Homeric language; or possibly a reduplicated aorist. Participial πεπλήγων is found at *Il.* 2.264, though some

ancient scholars preferred to write πεπληγώς. Callimachus thus alludes to a controversial point of philology.

**54[327] καὶ μὴ:** i.e. καὶ ἵνα μὴ εἰσαίτοι. **κουρίζοντος:** elsewhere this verb means 'be a youth/child'; here 'uttering babyish cries'. Callimachus is making an etymological point: cf. Strabo 10.3.19 τὸν Δία κουροτροφήσαντας Κούρητας ὀνομασθῆναι. Zeus is kept hidden because Cronus was in the habit of swallowing his newborn children: Hes. *Theog.* 453-506.

**55-67[328-40]** The young Zeus grew swiftly and gained heaven as his habitation. According to Homer, Zeus was the eldest brother (*Il.* 13.355, 15.166) and was apportioned heaven by lot (*Il.* 15.187-93); Hesiod made him the youngest (*Theog.* 478), gaining power by the gods' universal consent (*Theog.* 881-5). Callimachus adopts in outline the Hesiodic version, probably in order to point the parallel with Ptolemy Philadelphus, who in 282 BC succeeded his father, even though he was the youngest of five sons.

**55[328] καλὰ . . . καλὰ:** adverbial. A prosodic preciousity, alternative epic scansion of the same word within a single line. Cf. 203-4 n., Hopkinson (1982). **ἥξει:** 2nd person imperfect middle of ἀέξω, 'increase'. **ἔτραφες:** this second aorist active of τρέφω is used here, as in Homer, almost as a passive. **οὐράνι:** pointing the subject of the next section, Zeus's acquisition of the οὐρανός.

**56[329] ἀνήβησας** 'grew up'; usually 'grew young again'. **ἱουλοι** 'down', a Homeric *hapax* (*Od.* 11.319).

**57[330] τέλεια:** literally 'full-grown' (though with a suggestion of 'perfect'): there was nothing childish about his plans. Τέλειος, 'Fulfiller', was a title of Zeus. Immediate fulfilment of intention is a characteristic of gods. Cf. 87 n.

**58[331] τῷ:** 160 n. **τοί = σοί;** dative with ἐμέγηραν (59), 'begrudge <to> you'. **γνωτοί** 'brothers', a Homeric word.

**59[332] ἐπιδαΐσιον** 'apportioned' (ἐπιδαΐομαι = 'distribute').

**60-4[333-7]** These lines allude to scholarly criteria of plausibility, τὸ εἰκός (63 ἔοικε) and τὸ πιθανόν (65 πεπίθαιεν).

**60[333] δηναίοι . . . ἄοιδοί:** Homer, specifically (55-67 n.), and Pindar (*Ol.* 7.54 ff.). δηναίος is found once in Homer (*Il.* 5.407), = 'long-lived'; but here 'living long ago'.



**61[334]** **διάτριχα** 'three ways' (= τρίχρα). **νέιμαι**: aorist infinitive active of νέμω.

**62[335]** **κληρον ἐρύσσαι** 'would draw a lot' (aor. opt.).

**63[336]** **μή**: 38n. **νενίηλος** 'silly'; not found elsewhere. **ἐπ' ἰσαίῃ** 'on equal terms' or 'for equal shares'. Probably a neologism. **ῥοικε** 'it is reasonable', = εἰκός ἐστι; cf. 85.

**64[337]** **πῆλασθαι**: aorist infinitive middle of πάλλομαι, 'draw lots'. **τά**: heaven and underworld. **τόσσον ὅσον . . . πλεῖστον**: a redundant expression, literally 'so much as very greatly'. **διὰ . . . ἔχουσι**: tmesis. For the plural cf. 70 n.

**65[338]** The liar theme again (cf. 7-8, 60). The line is open to two interpretations, hypothetical and actual: either 'If I lie, I hope to be more persuasive than that!' or 'May *my* lies (i.e. *my* poetry) be more convincing than that!' Poets do not always tell the truth; but a more important criterion is the success of the illusion. Cf. *Od.* 19.203-4, Hes. *Theog.* 27-8 (the Muses) ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὅμοια, | ἴδμεν δ', εὖτ' ἐθέλωμεν, ἀληθέα γηρύσασθαι. **πεπίθοιεν**: reduplicated aorist optative active of πείθω.

**66[339]** **ἑσσηνα** 'king', perhaps literally 'leader of the swarm' (ἑσμός).

**67-90[340-63]** The attributes of Zeus – he is patron of the eagle, king of birds, and of earthly rulers. Other occupations he leaves to the lesser gods; but kings belong to Zeus, and Ptolemy is pre-eminent amongst them.

**67[340]** **σὴ τε βίη τό τε κάρτος**: traditional attributes of Zeus sometimes depicted as separate deities (cf. Hes. *Theog.* 385-8 . . . αἰεὶ γὰρ Ζηνὶ βαρυκτύπῳ ἐδριόωνται, [Aesch.] *Prom.* 1). Here the two aspects seem to be merged: σὴ suggests an abstract attribute, while the position of κάρτος and βίη next to the throne suggests deities on hand to fulfil Zeus's commands. **εἴσαο**: aorist middle of ἵζω, 'place'.

**68-9[341-2]** 'You made far the most eminent of birds the messenger of your portents.' The appearance of an eagle was considered a sign from Zeus.

**69[342]** **ἐνδέξια**: omens on the observer's right were thought propitious (δεξιός). The poet prays for good fortune for unspecified 'friends'.

70[343] αἰζηῶν: αἰζηός is an uncommon poetic word for a vigorous male. ὁ τι: vaguer than ὃν τινα. οὐ: sc. εἴλεο.

71[344] Three occupations patronised by lesser gods (Poseidon, Ares and Apollo). ἐμπεράμους 'skilled in' + genitive; cf. 156 n. σακείσπαλον: literally 'shield-wielder', a Homeric *hapax* (*Il.* 5.126). οὐ μὲν ἄοιδόν 'nor, again, the poet' – ironic self-disparagement. For uses of οὐ μὲν see Denniston 1954: 362.

72-3[345-6] ἀλλὰ τὰ μὲν . . . ἄλλα 'but the other things', with τὰ distanced from ἄλλα so as to bring about a curious initial effect.

72[345] ὀλίζοσιν: comparative of ὀλίγος, found only once in Homer (*Il.* 18.519) but attested in Attic inscriptions. αὐθι 'forthwith'; 35 n.

74[347] γεωμόρος 'landowner'. ὦν ἴδρις αἰχμῆς: sc. ὑπὸ χεῖρά ἐστι.

76[349] αὐτίκα 'for example', a meaning rare in verse. χαλκῆας 'blacksmiths', accusative plural of χαλκεύς. ὑδεῖομεν: ὕδε(ι)ω, 'name', 'report', 'celebrate', is not found in extant literature before the Hellenistic period. Ἡφαίστοιο 'as belonging to Hephaestus'.

77[350] ἐπακτῆρας 'huntsmen', who set on the hounds. Χιτώνης: probably 'she who wears the χιτῶν' or hunting-tunic.

78[351] λύρης . . . οἶμους 'the pathways of the lyre': cf. p. 90.

78-80[352-3] "But *kings* are from Zeus", since there is nothing more holy than Zeus's kings; and for that reason you chose them as your lot.' ἐκ δὲ Διὸς βασιλῆες is a quotation from *Theog.* 96, part of a passage where Hesiod describes the powers of persuasion which the Muses bestow on good kings and on poets (cf. 78).

80[353] λάξιν: Ionic form of λῆξις, '(allotted) portion' (<λαγχάνω).

81[354] δῶκας: sc. βασιλεῦσι.

82-3[355-6] 'Keeping watch to see who <misdirect> the people with crooked laws and who, conversely, direct them <with good laws>': a zeugma with an element of paradox, crooked and straight; adapted from *Il.* 16.387 σκολιάς κρίνωσι θέμιστας. Straight and crooked judgments are mentioned at e.g. *Il.* 16.386-8, Hes. *WD* 256-64; and in particular

*Theog.* 84–6 οἱ δέ τε λαοὶ | πάντες ἐς αὐτὸν (the good king; cf. 79 n.) ὀρῶσι  
διακρίνοντα θέμιστας | ἰθείησι δίκησι.

**82[355] ἄκρισ' ἐν πολίεσσιν:** i.e. ἐν ἀκροπόλεσι. **ἐπόπιος** 'keeping watch', not (as in Homer) 'conspicuous'. Zeus is commonly described as watching over human affairs (e.g. Aesch. *Eum.* 1045 παντόπτας); at Ap. Rh. 2.1123 he is invoked as ἐπόπιος. For syntactical purposes here ἐπόπιος is equivalent to a participle such as ἐφορῶν, introducing the direct interrogative clauses οἷ τε . . . οἷ τε: cf. e.g. *Il.* 2.365–6 γνῶσθι . . . ὅς θ' ἡγεμόνων κακός, ὅς τέ νυ λαῶν, | ἡδ' ὅς κ' ἐσθλὸς ξησι, 254–5.

**84[357] ῥυφηνίην** 'wealth', perhaps coined by Callimachus on the model of Homeric εὐφηνής, 'wealthy' (εὖ + ἄφενος, with 'metrical lengthening'), with reference to the phrase ῥυδὸν ἀφνειοῖο, '<over>flowingly rich' (*Od.* 15.426). **σφισιν:** the rich. **ἄλις ὄλβον** 'wealth in abundance'.

**85[358] ἔοικε:** 63 n. **τεκμήρασθαι** 'judge by', + dative.

**86[359] εὐρὺ βέβηκεν:** an unusual expression, presumably = 'he has gained power far and wide', 'he is widely established' – cf. the Homeric phrase εὐρὺ κρείων and Hdt. 7.164.1 τυραννίδα . . . εὖ βεβηκυῖαν, 'firmly established rule'.

**87[360]** Ptolemy is Zeus-like in immediately fulfilling his intentions: cf. 57 ἐφράσσαι πάντα τέλεια with n.

**88[361] εὖτε** 'at the very moment when . . . '.

**89[362] οἱ . . . τῶν:** less fortunate rulers.

**89–90[362–3] ἀπὸ . . . ἄνην ἐκόλουσας** 'you cut off their fulfilment', i.e. frustrate their intentions (gnomic aorist). ἄνη is found elsewhere only at Alcman fr. 1.83 and Aesch. *Septem* 713.

**90[363] ἐνέκλασσας δι' μενοινήν** 'you thwart their desire'. μενοινή is not found before the Hellenistic period. For ἐνικλᾶν cf. 76.

**91–6[364–9]** All the Homeric Hymns close with a coda of farewell to the god. In these lines Callimachus uses anaphora and parallelism to great effect in a final prayer for wealth and virtue. It is not necessary to assume that this is a plea for Ptolemaic patronage early in the poet's career: his prayer is for general prosperity for king and people. Homeric Hymns 15 and 20 end δίδου δ' ἀρετὴν τε καὶ ὄλβον; and it is by presenting variations

on this theme, and by finally closing with these very words (96), that Callimachus points his own similarities to and differences from traditional hexameter hymns.

**91[364] πανυπέρτατε:** a Homeric *hapax* (*Od.* 9.25). **δῶτορ ἰάων** ‘giver of good things’ (*Od.* 8.335), irregular genitive plural of *εὖς*.

**92[365] ἀπημονίης** ‘freedom from harm’ (πῆμα); not found elsewhere.

**92–3[365–6]** Zeus’s deeds are too great for poetry. It becomes clear why Callimachus has stressed the *γοναί* of Zeus, but not his *ἔργα*, in this poem.

**93[366] τίς κεν Διὸς ἔργματ’ αἰήσει::** *κε/άν* + future indicative is found in Homer (Smyth §1793) – not in sentences of this kind, but in statements of what is likely to happen (cf. 1252–3). Perhaps the more regular optative (αἰέσαι or αἰέδοι) should be restored here.

**94[367] ἄφενος:** third declension neuter; in 96 third declension masculine; in 84 first declension feminine (compounded): another aspect of self-conscious variation (cf. 2, 51 nn.).

**95–6[368–9]** Wealth and virtue had long been linked: cf. e.g. Hes. *WD* 313 *πλούτῳ δ’ ἀρετὴ καὶ κῦδος ὀπηδεῖ*. The link was questioned by philosophers, but here the tone is uncompromisingly traditional.

**95[368] αἰέξιν** ‘increase in repute’, i.e. exalt.

**96[369] ἀφένιοι** ‘nor can virtue without wealth’: sc. ἄτερ.

## V

### *Cleanthes*

Cleanthes (331–232 BC), inspired by Stoic teachers, moved to Athens from his home town of Assos near Troy and became a disciple of Zeno, the founder of Stoicism, whom he eventually succeeded as head of the school in 263. He seems to have embellished his prose philosophical works with passages of iambic and hexameter verse, which he considered more suitable to convey the grandeur of divinity (Philod. *De mus.*, *SVF* I 486). This hymn is his only complete poem of any length to survive. It makes for an interesting comparison with Callimachus’ *Hymn to Zeus* (274–369). Whereas Callimachus is concerned to adapt traditional hymnic features for a self-consciously literary effect, Cleanthes adapts and modifies the

basic format of the hexameter hymn (invocation, ἀρετοί, prayer and farewell) in rather rough-hewn verse (e.g. harsh hiatus at 10, 18 and ?33) for a philosophical purpose (1-6, 7-31 nn.), subsuming the standard poetic Zeus and his conventional attributes and epithets into the new Stoic cosmology. The poem is full of allusions to Heraclitus, whose world-view was seen by Cleanthes as reinforcing Zeno's Stoic ideas: line 2 ~ Her. fr. 35 and 41 D-K; 10-12 ~ fr. 2, 64; 18-19 ~ fr. 10, 51; 20-1 ~ fr. 1, 2, 50; 24-6 ~ fr. 34, 114; 34-5 ~ fr. 41.

*Bibl.*: Poetic fr. in *CA* pp. 227-31. Comms.: Meijer 2007; Thom 2005. Gen.: James 1972, Sandbach 1975, Asmis 2007.

**1-6[370-5]** Proem. The universal god/νόμος directs all things and deserves our praise. Cleanthes uses largely Homeric vocabulary with new meaning (1, 2, 5 nn.). His invocation is traditionally structured (address to the god, epithets, repetition of second-person pronoun, reason for singing); cf. Callimachus' more experimental opening. Lines 1 and 2 are both tricola, the second a 'rising' tricolon in which each sense unit is longer than the last. The stateliness and solemnity are enhanced by end-stopped lines and sonorous epithets (1-2; cf. 32).

**1[370] κύδιστ'**: from the Homeric vocative phrase Ζεῦ κύδιστε μέγιστε (*Il.* 2.412, etc.). **πολυώνυμε**: in traditional religious contexts this word refers to a god's many cult-titles; but here it is applied to the Stoic god, who is λόγος/νόμος/φύσις, πρόνοια, εἰμαρμένη, etc. (The Stoic 'god', unlike the Judaeo-Christian god, is not over and above the universe he creates and rules, but is identical with it.) Perhaps there is an allusion to the Stoic idea that the names of the different Olympians are in fact all names for the different parts or aspects of the single φύσις.

**2[371] φύσεως ἀρχηγί** 'first cause of nature'. For Stoics god and nature are one and the same (1 n.). ἀρχηγός, a poetic word for 'chief', is here used as a Stoic technical term. φύσις, 'the nature of things', gives each thing in the world its own individual nature and controls the processes of change and decay. **νόμου μέτα**: all things are directed by divine law in accordance with Reason, λόγος.

**4[373] θεοῦ μίμημα**: mortals are created in god's image in the sense that they alone of living things have the faculty of reason and are thus in touch with the divine Reason which underlies the universe.

**5[374]** A reminiscence of *Il.* 17.447 = *Od.* 18.131 ('there is nothing feebler/more wretched than man') πάντων ὅσσα τε γαῖαν ἔπι πνεῖει τε καὶ

ἔρπει; but Cleanthes' Stoic philosophy is more optimistic than this. The antecedent to ὅσα is omitted.

**7-31[376-400]** As fiery principle in the universe Zeus/λόγος directs all things. The Stoic world-view is rigidly deterministic: every single thing which happens is foreordained and takes place in accordance with the divine plan/λόγος, which works always for the good. Fools no less than the wise act out their part in the divine plan; but whereas the wise play their part willingly, fools vainly struggle against what is fated. (This deterministic view involved Stoics in problems in discussing free will: is not the fool's folly fated, too?) In these lines the stately end-stopped rhythm continues, reinforced by frequent anaphora and repetition (11/12, 15/16, 19, 24, 27/8, 26/30), another traditional hymnic device (364-9 n.).

**7[376] ἐλίσσόμενος περὶ γαῖαν:** the celestial sphere was seen to revolve around the earth, and Stoics believed in a geocentric universe.

**8[377] ἐκῶν:** emphatic, contrasting with the foolish men of lines 17-31, who vainly struggle against the λόγος.

**9[378] ὑποεργόν** 'assisting you', i.e. 'as your instrument'.

**10-11[379-80]** The Stoics, especially Cleanthes and his contemporaries, following Heraclitus, saw pure ethereal fire (πῦρ αἰζῶον, Her. fr. 30) as the guiding principle of the universe (τὰ δὲ πάντα οἰακίζει κεραυνός, fr. 64). They believed that a tension, τόνος, held together both the universe as a whole and each individual thing in it (cf. Heraclitus' παλίντροπος ἀρμονίη ὅκωσπερ τόξου καὶ λύρης, fr. 51); this tension was brought about by the πληγὴ πυρός, the directive stroke of fire.

**10[379] ἀμφήκη** 'forked'.

**12[381] κοινὸν λόγον:** Reason/Order, which pervades the whole universe: Her. fr. 2 διὸ δεῖ ἔπρεσθαι τῷ κοινῷ ξυνός γὰρ ὁ κοινός. τοῦ λόγου δ' ἐόντος ξυνοῦ ζῶουσιν οἱ πολλοὶ ὡς ἰδίαν ἔχοντες φρόνησιν. **διὰ:** there may be a reference to the etymologizing of Δία as διὰ (cf. Hes. *WD* 3-4, 410 n.), which Stoics approved: it is *through* Zeus that all things happen (Plato, *Crat.* 396a-b, Chrysippus, *SVF* II 1062). (They also derived Ζῆνα from ζῆν: he is giver of life.)

**13[382] μεγάλοις:** the sun and moon.

After 13 one or more lines are missing. They may have listed other things pervaded by Zeus/λόγος.

**14[383]** As it stands, this line makes very poor sense. It seems likely that not only the first two words are corrupt.

**15-31[384-400]** These lines seem to imply two approaches to the problem of evil, or rather what non-Stoics term 'evil' or 'bad' (cf. 7-31 n.). (1) 18-21. What seems bad is so only on a narrow view. When seen in wider perspective bad things turn out to be part of the overall beneficent plan (ἐνα . . . λόγον, 21). (2) Men should try to discern this plan and live in accord with it, εὐκόσμως, using the reason with which they have been endowed (4 n.). Foolish (in common parlance, 'wicked') men do not perceive the plan and struggle against it οὐδενὶ κόσμῳ (28); but their efforts are vain, since they are not living in accord with Nature and Fate, the only true good and fulfilled life (24-5).

**16[385]** πόλον: in poetry = 'sky', not 'pole'. θεῖον because Zeus/λόγος is immanent there, too.

**17[386]** This line was probably the basis for the later view that Cleanthes and Chrysippus differed as to whether everything fated is also due to providence (*SVF* II 933). Cleanthes makes the action of the bad fated by god but not wished by him.

**18-19[387-8]** 'You know how to bring the excessive into line and to order the disordered, and in your sight (σοί, emphatic) things <apparently> at odds with one another are reconciled': i.e. excesses are smoothed out on a wider view of things, apparent disorder turns out to contribute to the ordered nature of the universe, and things which to our limited understanding seem at odds are in fact part of the cosmic plan. For the wording cf. Solon, fr. 4.32 Εὐνομίη δ' εὐκόσμη καὶ ἄρτια πάντ' ἀποφαίνει, and for the sentiment Her. fr. 67 ὁ θεὸς ἡμέρη εὐφρόνη, χειμῶν θέρος, κτλ. and fr. 102 τῷ μὲν θεῷ πάντα καὶ ἀγαθὰ καὶ δίκαια . . .

**19[388]** τὰ δ': this seems preferable to the manuscript reading, καί: (1) καὶ . . . καὶ . . . καὶ . . . implies three parallel things; but only the first two are in fact parallel. (2) The other neuter plurals have the article.

**20[389]** ὥδε: antecedent to ὥσθ' (21).

**21[390]** πάντων λόγον 'Reason which belongs to, affects, all things'.

**22[391]** ἐῷσιν 'dismiss'. Rather weak after the more active φεύγοντες.

**24-5[393-4]** If they had the sense to perceive and obey the κοινὸς νόμος which the rest of the κόσμος follows (8 πείθεται), they would have (κεν with

ἐχοιεν) a good life in Stoic terms. Cleanthes is alluding to Heraclitus' statement that although individual cities' laws may differ, a κοινὸς νόμος underlies them all (fr. 114). Heraclitus puns on ξυνῶι (= κοινῶι) and ξὺν ν(ο)ωι – those who 'have sense' should rely on what is 'common to all', the νόμος. Here Cleanthes makes a similar pun with σὺν νῶι (25), which contrasts with ἄνευ νόου (26) as ξυνῶι would with ἄλλος ἐπ' ἄλλο.

**26[395]** αὐθ' 'on the contrary'.

**27[396]** σπουδὴν δυσέριστον 'evil competition one with another' (not 'misplaced competitiveness' – the Stoics' striving to live in accord with the divine plan is not *competitive* at all, since everyone can succeed).

**28[397]** κερδοσύνας: here probably = κέρδεα, 'gains' (not 'cunning', 'craft', as LSJ).

**29[398]** ἄνεσιν: lit. 'loosening' (< ἀνίημι), i.e. relaxation (< *laxare*), enjoyments. For Stoics not bodily pleasure, but the pursuit of it, is wrong.

**30–1[399–400]** The wicked are being punished in that they are cut off from the benefits of god/λόγος. The sense must be 'they strive for βίον ἐσθλόν (25) but get only its opposite'. ἄλλα cannot therefore be the antecedent of τῶνδε, since they are not striving for the opposite of inconsistency. The supplement gives the necessary antecedent, κακῶν.

**30[399]** ἐπ' qualifies ἄλλα: at one time they are carried towards one object, at another time towards another.

**31[400]** μάλα πάμπαν: perhaps qualifying ἐναντία rather than the participle: they strive for 'the complete opposite' of what they actually achieve.

**32–9[401–8]** It is due to Zeus/λόγος that we live and move and have our being: praise him. A single, majestic period rounds off the hymn. There are several echoes of the poem (32 three epithets + voc. ~ 1–2, 35 ~ 2, 37 ~ 3, 38 ~ 5, 39 ~ 1/6); and, like the poem, this concluding section turns conventional hymnic techniques to novel purpose (32 n.; cf. 1 and 2 nn.). The standard closing prayer in Greek hymns is a bargain between two unequal and dissimilar parties in which mankind gives god honours and receives prosperity in return. Here, however, god must act first to honour the worshipper and will then be honoured in return (36). This is an 'inward' religion in which god and mankind share Reason; only if god gives it can mankind use it in proper worship. It might be asked what is the purpose of prayer if, as many Stoics argued, all is predetermined. But this hymn reflects the fact that some Stoics were more theistic than others.



**32[401]** Vocatives of one, three, four and five syllables mark an impressive crescendo. **ἄλλὰ:** often used to introduce a closing prayer: cf. 735, 1370, 1492. **κελαινεφές:** a traditional Homeric epithet of Zeus, with no particular Stoic application. **ἀρχικέραυνε:** if this is the right reading it is a pointed Stoic variation on the Homeric ἀρχικέραυνε, 'with bright lightning' (which is combined with κελαινεφές at *Il.* 22.178): Zeus is controller of the ethereal Heraclitean fire (10–11 n.). (Strictly speaking, Zeus *is* the fire; but cf. 2 φύσεως ἀρχηγέ.)

**33[402]** **ἀπειροσύνης:** the ignorance which prevents all but a handful of Stoics from discerning and living perfectly in accord with the λόγος.

**38[407]** **θνητόν:** the poet moves from the generalizing plural to speak in his own person (cf. 4–6). **γέρας** 'prerogative' – men and gods alone have the intelligence to praise the controlling principle, and they should use it.

**39[408]** **θεοῖς:** Stoics asserted the existence of many gods: cf. 1 n. **αἰ** qualifies both ὑμνεῖν and νόμον: αἰὲν αἰέσω in line 6 and ὑμνοῦντες . . . διηνεκές in line 37 suggest that it should qualify ὑμνεῖν; but the νόμος is κοινός for all people at all times. Cf. the neatly ambiguous placing of αἰ at *Her.* fr. 1 τοῦ δὲ λόγου τοῦδ' ἐόντος αἰ αἰσύνετο γίγονται ἀνθρωποι . . .

## VI–VII

### *Aratus*

Aratus (late 4th – mid 3rd cent. BC) was born at Soli in Cilicia, studied in Zeno's Stoic school at Athens, and spent much of his life as a member of the literary circle assembled by Antigonos Gonatas, king of Macedonia, at his court at Pella (see p. 2). He edited the *Odyssey* and composed hymns, epigrams, a collection of short pieces called Κατὰ λεπτόν, and didactic poems on pharmacology and anatomy (*SH* 83–120). His only surviving work is the *Phaenomena*, which deals with the constellations and with weather-signs – how to recognize them and what they portend. Information given in the star-section (19–757) was based closely on a prose *Phaenomena* by the famous fourth-century astronomer Eudoxus; the meteorological part (758–1154) is related to the extant treatise *On weather-signs* attributed to Theophrastus. Several poets, including, it was believed, Hesiod (*Ἀστρονομία*, frs. 288–93), had already written didactic works on astronomy. Aratus' originality probably lay in his obvious dependence on the best modern prose work on the subject; that is, he contrived to impart precise

technical matters without resorting to technical language. Original, too, was his Stoic approach. The extent to which the *Phaenomena* is influenced by Stoic doctrine has been much debated. Apart from the proem (1–18; see below) there seems to be little that could be called specifically Stoic; and those who argue that the *Phaenomena* is a thoroughgoing attempt to show the all-pervasive nature of a beneficent deity in the ordered Stoic cosmos rely on rather flimsy evidence – Zeus is, after all, traditionally the sky-god as well as the Stoic guiding principle.

Aratus' language is basically Homeric. In scale and conception the poem owes much to Hesiod (including no doubt the lost pseudo-Hesiodic Ἀστρονομία). The *Phaenomena* might be characterized as an attempt to revive and update Hesiodic verse. It presents itself as a utilitarian treatise for sailors and farmers, and for centuries it enjoyed great success as a practical handbook of astronomy (ancient commentaries survive from as early as the second century BC). Yet it may be doubted whether Aratus' aim was to produce such a handbook. Verse had long since been replaced by prose as the medium for technical works. It seems that the *Phaenomena* is another Hellenistic updating of an older genre, parallel in this respect with, for example, Callimachus' treatment of the hymn and Apollonius' of the epic. The poem is indeed ostensibly utilitarian, resembling in tone the didactic sections of the *Works & Days*; Aratus' metrical practice has been shown to have significant similarities to that of Hesiod; and the poet's persona – grave, mantic, exhortatory, solicitous for the reader's welfare – is reminiscent of the *Works & Days*. But these Hesiodic features draw attention to the differences between the literary milieux of the two poets. Aratus is a modern writing in a self-consciously archaic style; and there is a corresponding contrast between the poem's ostensible audience of sailors and farmers and the sophisticated literati for whom it was actually intended. Aratus is quite explicit about his literary affiliations. Included in the *Phaenomena* is an acrostic which spells out the word λεπτή (783–7). (For λεπτός as a key term of Callimachean aesthetics, see pp. 9, 90–1; and cf. Aratus' collection Κατὰ λεπτόν.) In an epigram Callimachus praises the *Phaenomena* as Hesiodic in manner, and ends with the words χαίρετε, λεπταί | ῥήσιες, Ἀρήτου σύμβολον ἀγρυπνίης, 'Hail, subtle expressions, evidence of Aratus' sleeplessness' – a witty ambiguity, since Aratus' ἀγρυπνίη was spent not in observing the stars but in burning the midnight oil as he polished up his subtle poem (*AP* 9.507; *HE* 1297–1300 = Call. 56; 27 Pf.; *OCT* 1402–5).

Ancient readers regarded the *Phaenomena* as a masterpiece of elegant exposition. Two factors, one applicable to didactic poetry in general and the other to astronomy in particular, help to explain this popularity. (1) Ancient readers enjoyed and appreciated for their own sake formal

aspects of the art of poetry – elegant versification, elegant expression, elegant solutions to difficult problems of presentation. Aratus composed a lucid and polished poem on a technically difficult subject. (2) In the absence of clocks and artificial light ordinary people were far more aware of the endless mutations of the heavenly bodies. In ancient times people told the time by the sun, navigated by the stars, and arranged their journeys to coincide with a full moon. The heavens were a matter of importance and a source of continual fascination.

Long fragments of a hexameter translation of the *Phaenomena* by Cicero survive, together with complete versions by Germanicus (1st cent. AD) and Avienius (4th cent. AD). In his *Georgics* Virgil is largely indebted to Aratus, both directly (e.g. *Geo.* 1.351–460 < *Phaen.* 758–1152) and indirectly through a meteorological poem by Varro of Atax, now lost.

*Bibl.*: Text, trans., comm.: Kidd 1997, Martin 1998. Gen.: Porter 1946, Sale 1965–6, Gee 2000, 2013, Fakas 2001, Fantuzzi and Hunter 2004: 224–45, Schiesaro 1997, Van Noorden 2015: 168–203. Scholia: Dickey 2007: 56–60. Didactic: Dalzell 1997: 8–34.

## VI

In tone this proem stands mid-way between Callimachus' novel and inventive approach to Zeus and the impassioned, semi-technical address of Cleanthes. (Relative dating is quite uncertain, but Cleanthes is probably the earliest of the three.) Aratus describes the all-pervasive nature of the Stoic Zeus/πρόνοια/λόγος (370–408 nn.) in general terms, with clear reminiscences of Hesiod's proem in the *Works & Days*. Hesiod had invoked the Muses first, asking them to sing of Zeus. Aratus pointedly reverses the order, describing the all-motivating Zeus first and invoking the Muse only later (16–18). A less harsh, more philanthropic Zeus presides over Aratus' world: compare *WD* 42ff. (the gods keep mankind's livelihood hidden) with lines 5–6; particularly telling is the contrast between *WD* 101 and *Phaen.* 2–4 (see n.).

*Bibl.*: James 1972.

1–2[409–10] ἐκ Διὸς ἀρχώμεσθα: the same words begin Theocritus' 17th *Idyll*. He may be borrowing from Aratus, or both may be borrowing from some lost hymn to Zeus. Cf. Virg. *Ecl.* 3.60 *ab Ioue principium Musae: Iouis omnia plena*, Pindar, *Nem.* 2.1–3. *ἔωμεν*: cf. 391. *ἄνδρες . . . ἄρρητον*: an echo of *WD* 3–4 (Zeus) ὃν τε διὰ βροτοὶ ἄνδρες ὁμῶς ἄφατοι τε φατοὶ τε | ῥήτοί τ' ἄρρητοὶ τε Διὸς μέγαλοιο ἔκκῃτι. There is probably a play on the name Ἄρητος.

2-4[410-12] Cf. *WD* 101 πλείη μὲν γὰρ γαῖα κακῶν, πλείη δὲ θάλασσα. When seen in terms of the Stoic Zeus, the world seems a friendlier place.

5[413] τοῦ γὰρ καὶ γένος εἰμέν: not only is Zeus all-pervasive: he also (καί) brought us into existence. Cf. Cleanthes 373 ἐκ σοῦ γὰρ γενόμεσθα (ἐκ σοῦ γὰρ γένος ἐσμέν MSS). These words are quoted by St Paul at *Acts* 17.28. ἡπιος ἀνθρώποισι: < Hes. *Theog.* 407.

6[414] δεξιὰ σημαίνει 'gives favourable/helpful signs'. The Stoic Zeus favours the good and not the rich: cf. Cleanthes 389-400, and contrast 343-63, where Callimachus' more traditional narrator claims that Zeus concerns himself only with kings. ἐπὶ ἔργον ἐγείρει: < Hes. *WD* 20.

9[417] φυτὰ γυρῶσαι: digging round vines and olives in a ring (γῦρος) to loosen the earth.

10-13[418-21] Cf. Virg. *Geo.* 1.351-5.

10[418] γε: emphasizing the poem's main theme.

11[419] ἄστρα διακρίνας 'making distinct the constellations'; cf. 1789 n.

11-13[419-21] ἐσκέψατο . . . ὥράων: a rather obscure passage. The most likely meaning is, 'and for the <whole> year he provided (LSJ σκέπτομαι II 3) stars which might particularly show mankind the most reliable signs of the seasons'; this seems less complicated than taking ὥράων with σημαίνουσιν ('give signs of the days') and τετυγμένα as accusative of respect. τετυγμένα 'well-constructed', i.e. recognizable and reliable.

13[421] ἔμπεδα implies both sureness and continuance.

14[422] πρῶτόν τε καὶ ὕστατον: the words are appropriated to Zeus from a Hesiodic reference to the Muses: *Theog.* 34 (μ' ἐκέλοντο) σφᾶς δ' αὐτὰς πρῶτόν τε καὶ ὕστατον αἶνεν ἀείδειν.

16[424] προτέρη γενεή 'the earlier generation', a phrase of uncertain meaning. Hesiod uses these words of the Race of Heroes, 'the race before ours' (*WD* 160); but perhaps Aratus means here 'the race before you', i.e. the Golden Race which flourished under Zeus's father Cronus. Some think the reference is to earlier astronomers, who benefited mankind by discovering the information which Aratus is about to impart.

17[425] μειλίχιαι 'gracious'.

**17–18[425–6]:** cf. Cleanthes 406–8.

**18[426]** ἤι θεμῖς ‘in the way that is right’, sc. ἐστί. The words are ambiguously placed, and might qualify εἰπεῖν, ‘to give a right account of the stars’; or εὐχομένῳ, ‘praying as is right <at the beginning of a poem>’; or τεκμήρατε, sc. ‘I am not praying to be shown τὰ μὴ θεμιτά (209)’. **τεκμήρατε** ‘guide’, an unusual meaning. The verb links Aratus’ poetry with his subject matter, since he often uses the verb τεκμαίρομαι for the act of observing or interpreting celestial signs.

## VII

Digressions are a feature of didactic (cf. 468–92). Aratus’ longest excursus from his celestial theme, a nostalgic aetiology of the constellation Virgo, is placed prominently near the beginning of the poem. Virgo is Justice, who dwelt on earth with the Golden and Silver Races but fled to heaven when she could no longer bear mankind’s wicked ways. The passage is creatively adapted from Hesiod. At *WD* 256 Dike is called παρθένος; but in Hesiod it is Aidos and Nemesis, not Dike, who flee in disgust to heaven (*WD* 197–201). Their flight occurs as the culmination of the Myth of Races (*WD* 106–201), which Aratus simplifies (by omitting the Race of Heroes) and adapts: in his Golden Age the earth does not provide food αὐτομάτη (*WD* 117–18) but is worked by people living in organized communities (106). Like his vision of Zeus in the proem, Aratus’ picture of the Golden Age is more civilized than that of his archaic source.

*Bibl.*: Van Noorden 2015: 174–92.

> Cf. Catullus 64.384–408.

**96–7[427–8]** The order is ὑπὸ ἄμφ. ποσσὶν βοώτεω Παρθένον σκέπτοιο (optative for imperative: Smyth §1820). ὑπὸ coheres closely with its noun ποσσὶν, and the caesura is weakened. Cf. 1423, 1425, 1627(?); there is ample Homeric precedent.

**96[427] βοώτεω:** the constellation whose most prominent member is Arcturus.

**97[428] Στάχυν:** Spica, the most prominent star in Virgo.

**98–9[429–30]** These lines seem to be an attempt to bridge the Hesiodic and Aratean stories. In Hesiod it is Aidos and Nemesis who flee the earth; and another name for Nemesis is Astraea, which Aratus here implies might be an alternative title of Dike because she is daughter of Astraeus.

The Hesiodic version, that Dike is daughter of Zeus (WD 256, *Theog.* 901-2), is referred to only vaguely as an alternative account (99 εἴτε τευ (= τινος) ἄλλου). For a similar doubt over posterity cf. 278-80. εἴτ' οὖν . . . εἴτε: οὖν in this combination implies that the alternatives are not important for the main point at issue: Denniston 1954: 418-19.

99[430] ἀρχαῖον πατέρ' 'original father'.

100[431] εὐκηλος φορέοιτο: deprecatory: 'may she have an untroubled course!' Cf. 738. λόγος . . . ἄλλος: < WD 106 (the Myth of the Races) ἕτερον . . . λόγον. ἐντρέχει 'is current'. For a similar metaphor cf. 131.

102[433] ἤρχετο: cf. 118. The imperfect of ἔρχομαι is rarely found uncompounded. κατεναντίη 'face to face'.

103[434] ἀρχαίων: with both ἀνδρῶν and γυναικῶν.

105-6[436-7] ἀγειρομένη...ἀγορή...ἀγυιῇ: cf. 409-10n. γέροντας: the city's elders.

107[438] δημοτῆρας 'for the people' - not a comparative in sense. ἤειδεν: apparently 'uttered solemnly' rather than 'sang'; αἰίδω can be used of oracular pronouncements (e.g. Eur. *Ion* 92). ἐπισπέρχουσα 'urging <the elders> on'. θέμιστας presumably means 'decrees' rather than 'judgments', since the poet is about to say that mankind in those days knew no form of contention.

108[439] νείκεος ἠπίσταντο: ἐπίσταμαι occasionally takes the genitive in epic ('have knowledge of . . .').

109[440] διακρίσιος: lit. 'separation', i.e. disagreement, strife.

110[441] αὐτῶς 'just as they were', i.e. in a state of innocence.

110-11[441-2] Crossing the sea in ships was regarded as an act of *hybris* characteristic of later, degenerate ages. Cf. Hes. WD 236-7.

110[441] ἀπέκειτο 'was far off <from their thoughts>' (not in physical distance).

111-12[442-3] 'And ships did not yet bring them livelihood from afar, but oxen and ploughs <brought it>': ἀπόπροθεν applies only to the first element of the sentence. For the construction cf. 355-6 n.

**113[444]** μυρία πάντα: an idiomatic expression for abundance. δώτειρα δικαίων: modelled on the Homeric δωτήρες ἑάων, ‘givers of good things’ (*Od.* 8.325; cf. 364).

**114[445]** τόφρ’ ἦν: probably impersonal, ‘that was as long as . . . ’; but possibly personal, = παρῆν, ‘she was around’: cf. 117.

**115[446]** ὀλίγη ‘<only> a little’. εἰτοίμη ‘willingly’.

**117[448]** ἔτι . . . ἦεν ‘she was still present’.

**118[449]** ὑποδείλος ‘towards evening’ – first here. Like a star, she would appear at dusk; cf. 135 ἐννυχίη.

**119[450]** μουνάξ: i.e. she no longer ἀναμῖξ ἐκάθητο (104). μελιχίοισιν ‘with friendly words’, a Homeric use.

**120[451]** ἀνθρώπων . . . πλήσαιτο ‘filled with her audience’. κολώνας: presumably not the ὄρη of 118 and 127, but lower hills on whose slopes people could sit to listen to Dike.

**121[452]** καταπτομένη ‘rebuking them for . . . ’.

**122[453]** εἰσωπός ‘face to face’, or perhaps ‘visible’ – a Homeric *hapax* (*Il.* 15.653) of uncertain etymology. Aratus obviously derives it from ὤψ, ‘face’. καλέουσιν: dative plural participle.

**123–4[454–5]** Cf. Horace, *Odes* 3.6.46–8 *aetas parentum peior avis tulit | nos nequiores, mox daturos | progeniem uitiosiore* (< *WD* 127).

**124[455]** τεξείσθαι: an unparalleled future of τίκτω, perhaps found by Aratus in some poem now lost, but possibly corrupt.

**126[457]** ἐπικείσεται: sc. αὐτοῖς.

**127[458]** ὀρέων ἐπεμαίετο ‘she would make for the hills’.

**128[459]** ἐλίμπανε: this verb is a by-form of λείπω found almost exclusively in prose.

**129–33[460–4]** ἀλλ’ ὅτε . . . καὶ τότε . . . ‘but when . . . then indeed . . . ’.

**131[462]** κακοεργόν: a Homeric *hapax* (*Od.* 18.54).

**132[463]** εἰνοδίην 'by the road-side', i.e. belonging to 'highwaymen' who ambush travellers. **βοῶν ἐπάσαντ' ἀροτήρων:** in archaic times laws expressly forbade the eating of oxen which had helped work the land. Cf. Virg. *Geo.* 2.536–7 *ante | impia quam caesis gens est epulata iuuenis.*

**135[466]** φαίνεται: a thematic word in the *Phaenomena*, a descriptive poem about visible signs.

**136[467]** The excursus is formally concluded with an echo of lines 96–7; the unique adjective πολυσκέπτοιο ('conspicuous') picks up the verb σκέπτοιο (96). **ἐγγύς . . . βοῶτεω:** she is most at home near this representation of mankind's blameless agricultural life: cf. 110–12, 132, 413–17.

## VIII

### *Nicander*

Nicander was born near Colophon, the birthplace of Homer (according to one account), Mimnermus, Xenophanes and Antimachus. The town produced several poets in the Hellenistic period, including Hermesianax and Phoenix. The ancient evidence for his date is confusing, some sources making him a contemporary of Aratus, others implying that he lived a century later. Since some link him with the Attalid kings of Pergamum, it seems likely that he was contemporary with Attalus III, who reigned 138–133; this Attalus was well known for his research on poisons (Plut. *Dem.* 20.1). Like Aratus, Nicander was a metaphrast, converting into hexameter poetry prose treatises of whose subjects he had no specialist knowledge. Only his *Θηριακά* (958 lines on poisonous creatures and remedies for their bites) and *Ἀλεξифάρμακα* (630 lines on antidotes to poisons) survive complete. Works no longer extant influenced Latin poets: he wrote *Γεωργικά* and *Μελισσουργικά*, used by Virgil in his *Georgics*, and *Ἑτεροιούμενα*, which supplied Ovid with material for the *Metamorphoses*. Scanty fragments survive of poems on geography and local history.

The *Θηριακά* is based on the prose *Περὶ θηρίων* of Apollodorus, a third-century expert on poisons. The poem is ostensibly an aid to those suffering from the bites of noxious animals. The poet professes concern for his 'patients'; but his real aim is to astonish the reader with an incongruous mixture of epic language and the technical vocabulary of zoology and clinical medicine. In elegantly presenting his rebarbative subject matter he complements didactic sections with brief digressions. Moods and tenses are constantly varied; symptoms are described in striking



metaphors and similes; and over the whole broods a lurid atmosphere of danger and horror, as the disgusting effects of each lurking creature's bite are vividly described in terms at once loathsome and ingenious. This contrast between subject matter and presentation, science and poetry, is the driving force behind the poem. Cf. on Aratus, pp. 145–6.

Nicander was a grammarian as well as a poet, and he published a prose work on rare words (Γλωσσσαι). His poetic vocabulary is highly recondite, including many Homeric *hapax legomena* (in the present passage αὔαινω, ληϊστῶρ, νωθής, πολύσκαρθμος, τυπή, χανδόν), medical terms and new coinages and compounds (ὀλκήρης, περικυδής, περιοπάζω, ὑποζοφείς); and his manner of expression is strained on both semantic and syntactic levels (see 334, 335, 336, 347 nn.). He has many allusions to earlier poetry, especially to Callimachus (349 n.).

Didactic poets, following Hesiod, diversified their works with mythological narratives, fables, etc. (cf. Hes. *WD* 202–12 on the Hawk and the Nightingale, Aratus 427–67 on Justice). This passage, the most elaborate in the *Theriaca*, tells a curious myth as an αἴτιον for the burning thirst which is a symptom of the dipsas' bite. Zeus had given mankind eternal youth in return for their denunciation of Prometheus; but they foolishly entrusted the precious gift to an ass for carriage. Burning with thirst, the ass ran off and implored a snake to help, and the snake promised its aid in return for the ass's burden. Thus the dipsas acquired eternal youth, and it sloughs off old age together with its skin. It inherited, too, the ass's thirst, which it transmits to creatures which it bites.

Incorporated into this purple passage is a sidwinding acrostic of the poet's name. According to Cicero (*De diuin.* 2.112) Ennius signed one of his poems acrostically. The device became very popular in both pagan and Christian poetry. For an acrostic in Aratus see p. 145. The didactic geographical poet Dionysius Periegetes signs his work with an acrostic which contains a snake-simile (112–34). Another snaky acrostic is to be found at *Paradise Lost* 9.510–14, where the satanic serpent approaches Eve ('Sidelong he works his Way . . . to lure her Eye').

It is fitting that the poet's name should form part of a passage dealing with immortality. The point is reinforced by allusion to the close of Callimachus' *Reply*, where braying donkeys contrast with the delicate cicada which sloughs off its skin and lives for ever (31–6; cf. 356 n.).

*Bibl.*: Text, trans., comm.: Gow and Scholfield 1953, Jacques 2002. Comm. only: Overduin 2015. Date: Gow and Scholfield 1953: 3–8, Cameron 1995: 194–206. Gen.: Clauss 2006, Hatzimichali 2009, Sistakou 2012: 191–250. Toxicology: Scarborough 2010. Didactic: Dalzell 1997: 8–34.

> Lucan 9.737–60; Ronsard, *Odes* 2.13.

**334[468] ναι μὴν:** lit. ‘yes indeed’; but Nicander often uses these words simply as a mark of transition to a new topic. **ὁμώσεται** = ὁμοιώσεται. ὁμωθῆναι is a Homeric *hapax* (*Il.* 14.209), but with the meaning ‘unite’. For generalizations Greek uses the future as well as the present and aorist (Smyth §1914).

**334–5[468–9] ἐχιδνῆ | παυροτέρῃ:** ‘a smallish viper’. For this use of the comparative cf. 358.

**335[469] θαώτερος:** it would be easy to emend to the adverb θαώτερον; but this is by no means the only instance in Nicander of a feminine noun being qualified by an adjective with masculine ending.

**336[470] ἐνισκίμψῃ . . . δάκος:** it seems best to take δάκος as accusative, ‘bite’, and ἐνισκίμψῃ as transitive. Usually δάκος = ‘biting animal’; and it is possible that βλοσυρὸν δάκος is nominative, ἐνισκίμψῃ (unusually) intransitive, ‘those whom the fearful biter assails’.

**338[472] κραδίῃ:** sc. of the victim. **ἀμφί** seems to mean no more than ‘in’. **καύσωι:** a technical term in medicine for a burning fever.

**339[473]** A variant (AbaB) of the ‘Golden Line’ – elegant presentation, horrible subject, piquant contrast.

**341[475] χανδόν** ‘greedily’, adverb from χανδάνω, ‘hold’, ‘contain’. εἰσόκε is found once with the optative in Homer (*Il.* 15.70–1); usually + subjunctive (1523 n.).

**342[476]** ‘. . . bursts the navel, and spills out the over-heavy load’, which corresponds with the ass’s load soon to be described (353 βριθός).

**343–58[477–92]** The story of how mankind lost eternal youth was told, amongst others, by Ibycus (*PMGF* 342) and by Sophocles in a play entitled *Κωφοὶ σάτυροι* (fr. 362).

**343[477] ὠγύγιος . . . αἰζηοῖσι:** there is a verbal contrast here: αἰζηός has overtones of ‘young and lusty’ (cf. 343).

**344–5[478–9]** Nicander follows the version which makes Zeus eldest of the three brothers, allotting Poseidon and Hades their realms after his murder of their father Cronus: 328–40 n.

**344[478] ὁπότε . . . ἔσχε:** this is the common Homeric use of ὅπ(π)ότε + indicative referring to a particular time in the past, i.e. ‘when’, not

'whenever'. **πρεσβίστατον**: a 'double superlative', the usual form being **πρεσβύτατος**. Callimachus has **τερπνίστατα** and **μαλκίστατον** (fr. 93.3, 348), Nicander elsewhere **κυδίστατε** (*Ther.* 3). The model for these Hellenistic coinages, if such they are, is not known. **αἶμα**: for this word used metaphorically of a lineal descendant cf. 47.

**345[479] ἐκάς**: heaven, sea and underworld are far apart from one another.

**346[480] ἡμερίοισι** emphasizes the brief life of humans as ephemeral, 'creatures of a day'.

**347[481] πυρός ληϊστορ**: Zeus denied mankind fire, but Prometheus stole some for them from heaven. No other known version of the story tells that they betrayed him. **ἐνιπτων**: in Homer **ἐνίπτω** usually = 'reprove'. In later poetry it is confused with **ἐνέπω**, 'tell'; and here Nicander seems to be extending slightly this latter meaning: 'tell'/'announce', hence 'inform on'/'denounce'.

**348[482] κακοφραδίησι**: the manuscripts read **-ίης**, agreeing with **τῆς**, 'they got no good of their imprudence'; but it was from the gift of youth, not from their denunciation, that they derived no benefit; and their imprudence lay not so much in denouncing Prometheus as in entrusting their precious gift to the ass. Both these difficulties are remedied by the minimal correction to **-ίησι** (cf. 2 app. crit.), dative plural used adverbially, = 'in their folly'; **τῆς** then refers to the gift of **νεότης**: cf. *Il.* 17.25 **ῆς ἥβης ἀπόνητο**. **κακοφραδίησι νόοιο** is a variant reading at *Od.* 2.236; cf. *Hom. Hymn Dem.* 227.

**349[483] νωθεῖ**: this adjective is found once in Homer, of an ass (*Il.* 11.559), and its meaning is 'slow', 'sluggish'. Here 'sluggish' would not go well with **πολύσκαρθμος**, 'skittish', in the next line; the rarer meaning 'slow-witted' (for which cf. [Aesch.] *Prom.* 62) seems more suitable, preparatory to **ἄφρονα** in line 354. Some manuscripts read **νωθεῖς**, in agreement with 'mankind'; but that gives a less elegant distribution of adjectives within the line, and seems less likely in view of the *Iliad* passage. **ἀμορβεύοντο λεπάργωι**: a pointed imitation-cum-variation of a line from Callimachus, **σὺν δ' ἡμῖν ὁ πελαργὸς ἀμορβεύεσκεν ἄλοιτῆς**, 'the revenging stork accompanied us' (fr. 271): Nicander has transposed the first two consonants of **πελαργός** to give a different creature. **ἀμορβεύοντο**: the verb **ἀμορβεύω** is not found outside Callimachus and Nicander. The active means 'follow'; but the middle here must = 'hand over to be carried by an attendant', i.e.

by the ass. **λεπάργωι** (< λέπος 'outer coat' + ἀργός 'white') is here used as a 'kenning'-type noun; cf. Hesiod's φερέοικος = snail, etc.

**351-3[485-7]** With a typical Hellenistic ellipse Nicander leaves his readers to understand (or remember) that the snake is guardian of a spring.

**351[485]** **ρώετο** 'it charged off' (ρώομαι). **γωλειοῖσι**: Nicander uses both γωλε(ι)ός and φωλε(ι)ός for 'lair'. Neither word is attested before Aristotle.

**353[487]** **βρῖθος** implies that old age is a burden (cf. 33-6).

**355[489]** **ἐξότε** = ἐξ οὗ. **φλόον** = φλοῖον.

**356[490]** **περί . . . ὀπάζει**: lit. 'attends around'. The compound is found only once elsewhere, Nic. *Alex.* 270, of the husk surrounding a nut. Here it extends the φλόον-image of line 355: the snake casts its old skin (γῆρας: 35 n.), but mortals are encased in wrinkled old age. For the wording (only) cf. *Il.* 8.103 (Diomedes to Nestor) σὴ δὲ βίη λέλυται, χαλεπὸν δέ σε γῆρας ὀπάζει.

**357[491]** **βρωμήτορος** 'brayer', another kenning (cf. 349 n.). **οὐλομένη θήρ**: at 353 the θήρ was masculine; but here, towards the end of the αἶτιον, its gender is assimilated to that of the διψάς.

**358[492]** **ἀμυδροτέρησιν** 'feeble', with no real comparative force. It is probably implied that a sort of νώθεια has been inherited from the ass (349). Cf. 334-5 n. **ιάπτει**: lit. 'sends <it> forth' into the victim.

## IX-XIV

### *Theocritus*

Of Theocritus' life hardly anything is certainly known. He was born in Syracuse in Sicily, perhaps c. 300 BC; he may have lived for some time on the Aegean island of Cos; and he seems to have benefited from the patronage of Ptolemy Philadelphus while resident either on Cos (Ptolemy's birthplace) or in Alexandria itself. His few datable works are from the 270s. Unlike most poets of the time, he seems not to have been a professional scholar or critic. It is clear that he was one of the foremost exponents of the short, highly finished poem.

In addition to 27 epigrams and the curious Σῦριγξ (see p. 214), thirty so-called *Idylls* (εἰδύλλια, a term of obscure origin) are attributed to

Theocritus in medieval manuscripts. Of these, eight are generally considered spurious (8, 9, 19, 20, 21, 23, 25, 27). Three of the genuine poems are written in Aeolic metre and dialect in imitation of Sappho and Alcaeus (see p. 210–11). The remaining nineteen are relatively short hexameter pieces (between 37 and 223 lines) written for the most part in Doric dialect. Four are epyllia (p. 240) on mythical themes, dealing in brief compass and novel presentation with stories from the past; two of these polemically rework contiguous episodes from Apollonius' *Argonautica* (*Id.* 13 ~ *Arg.* 1.1187–357; *Id.* 22.27–134 ~ *Arg.* 2.1–97). Two of the *Idylls* are encomia (16 on Hiero II of Syracuse, 17 on Philadelphus). For the rest generalizations are of limited use, since the poems are deliberately varied in structure, tone, subject matter and setting. A considerable number are mimetic (p. 115), presenting monologues, songs and conversations. Most of them deal with country people: they are the so-called pastoral or bucolic idylls, which form a diverse sub-group within Theocritus' oeuvre.

Theocritus is best known as the inventor of bucolic or pastoral poetry. Song features largely in all these poems, and it is probable that he set out to represent some of the formal characteristics of real shepherds' songs (e.g. symmetrical repetition and capping response). Although his literary Doric dialect is an artificial amalgam of forms and not an attempt to reproduce the speech of any one place, he may have been inspired to use it because Doric was spoken by real Sicilian shepherds. Another possibility is that he was influenced by the Doric mimes of the fifth-century Sicilian Sophron (p. 276). Certainly the pastorals have little affinity with types of verse conventionally written in Doric (e.g. choral lyric). Some of Theocritus' poems are composed in a more realistically broad dialect than others.

The great king Ptolemy is said to have expressed regret that he could never enjoy the simple pleasures of some Egyptians whom he saw reclining at their ease on a river-bank (Phylarchus, *FGrHist* 81 F 40). Theocritus' pastorals exploit similar feelings. Usually set in a timeless rural landscape, they are selectively idealized representations of the lives, loves and songs of country people; most might be said to provide reflections on the relation between desire and song, mankind and nature. They are written for a sophisticated audience of city-dwellers capable of savouring the combination of rustic simplicity and highly self-conscious presentation. There is an 'ironic distance' between naïve characters and superior reader.

*Bibl.*: Edn: Gow 1952a. Comms.: Gow 1952b, Dover 1971 (*Idd.* 1–7, 10–11, 13–16, 18, 22, 24, 26, 28, *epigr.* 4, 17–19, 21–2), Hunter 1999 (*Idd.* 1, 3, 4, 6, 7, 10, 11, 13). Gen.: Fabiano 1971, Griffiths 1979a, Halperin 1983, Segal 1981, Gutzwiller 1991, Harder, Regtuit and Wakker 1996, Hunter 1996, Payne 2007. Virgil and later pastoral: Rosenmeyer 1969, Coleman 1977, Clausen 1994.

## IX

*Summary.* The main part of the poem is a love-song of the Cyclops Polyphemus; it was with songs such as this, we are told, that he used to console himself in his hopeless longing for the sea-nymph Galatea. The poem is framed by an address to the doctor Nicias which humorously suggests that song provides a better (and cheaper) φάρμακον for ἔρωσ than conventional medicine.

*Nicias.* This poem and *Id.* 13 are addressed to Nicias; *Id.* 28 (1096–1120) is a compliment to his wife Theugenis. Nicias was a poet and doctor from Miletus; eight of his epigrams survive (*HE* 2755–86). Lines 1–7 of this poem may imply that Nicias is pining for someone; the opening of *Id.* 13 suggests the same. Nicias is known to have written a poem in reply; two lines of it are extant (*SH* 566 ἦν ἄρ' ἀληθὲς τοῦτο, Θεόκριτε· οἱ γὰρ Ἑρωτες | ποιητὰς πολλοὺς ἐδίδασαν τοὺς πρὶν ἀμούσους).

*Polyphemus and Galatea.* Polyphemus' first and best-known appearance in Greek literature is at *Od.* 9.105–564. He is there portrayed as a savage and solitary cannibal, who devours Odysseus' companions when they become trapped in his cave. Odysseus offers him strong wine, which he has never tasted; and while he lies in a drunken stupor Odysseus and the remaining companions burn out his single eye with a red-hot stake. Odysseus has told Polyphemus that his name is Οὔτις; when his neighbours hear his cries and ask what is wrong, he shouts “ὦ φίλοι, Οὔτις με κτείνει δόλωι οὐδὲ βίηφι”, and his neighbours retire in puzzlement. Odysseus and his companions escape through the entrance to the cave, which Polyphemus is guarding, by hanging underneath his sheep as they are let out to pasture. Theocritus' poem has several verbal reminiscences of this episode (22, 27, 45, 51, 61 nn.).

There is a rather more refined Polyphemus in the *Cyclops* of Euripides, a satyr-play which further exploits the humorous potential of Homer's narrative: see Seaford 1984, Hunter and Laemmle forthcoming.

In about 400 BC the lyric poet Philoxenus was imprisoned by Dionysius I of Syracuse, because he had tried to seduce the tyrant's mistress Galatea. In revenge Philoxenus composed a satirical dithyramb in which he depicted Dionysius as the unperceptive Sicilian monster Polyphemus, Galatea as the sea-nymph of that name, and himself as the wily Odysseus. This famous poem, now lost (see *PMG* 815–24), was the first literary treatment of the Cyclops in love, and it provided Theocritus with his basic approach both here and in *Id.* 6 (a singing-contest between two herdsmen in which one rebukes Polyphemus for being backward in love and the other replies in the character of the Cyclops himself). In particular, the Cyclops' monody as an attempt to cure his love is derived from Philoxenus (*PMG* 821–2).

*Theocritus' treatment.* Nowhere in Theocritus is the ironic distance greater than in this poem. By framing the song with an address to Nicias he imports a sophisticated reader-figure into the poem itself; and Polyphemus, the one-eyed Odyssean pastoralist, is presented as a quintessentially naïve and rustic character. Theocritus concentrates on re-working Philoxenus' love-song episode: Galatea is tantalizingly absent, and Odysseus is present only through heavy irony and Homeric verbal allusion (29, 38, 51, 61 nn.). In this version sight and insight are of central importance: the Cyclops' single eye grants him only a partial view of the world. He sees himself and his own attractions in a much more favourable light than we do; he sees his song as a *tour de force* of persuasion, whereas we see a humorous incongruity in the rustic nature of his similes and enticements; where he sees flirtatious encouragement we see mockery (77–8); in what he sees as a harmless wish, we foresee his doom (60–2). But Polyphemus is not simply risible. Just as our image of him wavers between a cannibalistic and godless monster (as we know him from the *Odyssey*) and a lovestruck adolescent shepherd with an unfortunate cast of features (the aspect emphasized by himself), so the tone of his song wavers between pathos and bathos, between lyricism and a childlike self-indulgence.

*Song: symptom or cure?* The beginning and end of the introductory address to Nicias state that the only φάρμακον for έρως is song, and the last two lines recapitulate this idea. At 13–16, however, Polyphemus' singing is said not to be a cure for έρως, but a symptom of it. How are these two statements to be reconciled? Gow argued that lines 1–7, 17–18 and 80–1 were added later when Theocritus decided to make Nicias the addressee of an already completed Cyclops poem (1952b: 208–9). This is a very violent solution to the problem, and it assumes that Theocritus had not the wit to notice any difficulty. Dover more plausibly suggests that the Cyclops sang (unsuccessfully at first) and kept singing until at last he found the 'cure' for his love (1971: 174). This seems a possible solution, despite the fact that no word for 'at last' is present in the text in lines 17–18. A development of this view might run as follows: φάρμακον means not 'cure' but 'palliative': he discovered at last the sort of thing (18 τοιαῦτα) which he could sing each time he felt the pangs of love (18 αἶδε, 81 δι᾿αγ', both imperfect tense). In this way he 'used to look after' (80 ἐπιτίμαινεν) his love by song, and he fared better than he would have done by paying a doctor. Another interpretation is offered by Goldhill 1986, who argues that the relation of frame to song brings out the dual nature of φάρμακον as both 'cure' and 'love-philtre': song, in other words, can be seen as both cause and cure of έρως.

*Bibl.*: Holtsmark 1966, Spofford 1969, Brooke 1971, Du Quesnay 1979, Goldhill 1991, Fantuzzi 1995, Kutzko 2007.

> Ovid, *Met.* 13.749–897 (esp. 789–869). Cf. Virg. *Ecl.* 2, Callim. *AP* 12.150 = *HE* 1047–56 (= Callim. 3) = 46 Pf. = *OCT* 1152–61.

**1–18[493–510]** An address to Nicias, perhaps himself affected by ἔρως. There is no better φάρμακον against desire than song, but to find the right song is not easy. (Nicias is well qualified to confirm this, being both doctor and poet.) Polyphemus is a good example of this statement: he kept singing disconsolately of Galatea, but he found the φάρμακον, and eventually sang/kept singing like this . . .

**1[493]** πότε: in broader Doric ποτί sometimes loses its -i; cf. epic πάρ for παρά, κάτ for κατά, etc. **πεφύκει:** App. C.6.

**2[494]** οὐτ', ἔγχριστον . . . οὐτ' ἐπίπαστον 'neither ointment smeared on (χρίω) nor a remedy sprinkled on (πάσσω)': external applications for an open wound (cf. 15 ὑποκάρδιον ἔλκος).

**3[495]** Πιερίδες: the Muses, who came from Pieria near Mt Olympus. κοῦφον . . . τι 'a gentle thing', as opposed to more painful remedies.

**4[496]** γίνετ(αι): elision of -αι is rare in Hellenistic epic and elegiac verse; cf. *IIIOI* n. ἐπ' ἀνθρώποις 'among men'. εὐρεῖν: like a rare herb, picking up the imagery in πεφύκει (1).

**6[498]** ταῖς ἐννέα δὴ 'all nine', implying not that Nicias is a polymath (*IJI* n.), but that he is an exceptionally inspired poet (cf. 81 μουσίσδων = 'singing').

**7[499]** ράιστα: ράιων is used in medicine of a patient being 'easier' (LSJ ράιδιος). There is a contrast with οὐ ράιδιον in line 4. παρ' ἀμῖν 'my fellow-countryman'. According to post-Homeric writers, the land of the Cyclopes was to be identified with eastern Sicily.

**10[502]** μάλοις . . . ρόδωι . . . κικίννοις: apples (cf. p. 104), roses and locks of hair were all used as love-tokens. Alternation of singular and plural is not unusual in lists in poetry.

**11[503]** ὀρθαῖς μανίαις 'with real frenzy', an ironic antonym of ὀρθή φρήν, a standard phrase for 'sound mind'. Cf. 708. ἀγείτο δὲ πάντα πάρεργα



'he considered everything <else> unimportant'. Love traditionally leads to work being neglected (cf. *Id.* 10 passim, 739-96).

**12[504]** τωῦλιον = τὸ αὔλιον. αὐταί 'of their own accord'; or perhaps 'alone', parallel to αὐτός of the Cyclops in line 14. In the *Odyssey* Polyphemos treats his sheep with care and affection.

**14[506]** κατετάκετο: cf. 655.

**16[508]** The subject is βέλεμον; τό (= ἔλκος) is the object of πᾶξε: 'the wound which a shaft from great Aphrodite had fixed in his liver'. For ἦπαρ see 8 n.

**20-3[512-15]** Echoing repetition is a feature of bucolic poetry. But this fourfold rustic simile and the repeated half-lines at 22-3 may characterize the Cyclops' composition as rather clumsy; cf. 28-9 n., 45-51.

**20[512]** λευκότερα πακτᾶς ποτιδεῖν 'fairer than cream-cheese to behold' (πήγνυμι is used of 'setting' cheese) – a suitably rustic comparison, amusing because the Cyclops is an expert on cheese (*Od.* 9.216-23, 244-9). For women a fair complexion was desirable; Galatea lives up to her milky name.

**21[513]** φιαρωτέρα ὄμφακος ὠμᾶς 'sleeker than an unripe grape' – her skin is smooth and unwrinkled.

**22-3[514-15]** It seems to be implied that he sees her only in his dreams, or that he confuses his dreams with reality.

**22[514]** δ': continuing the thought of τί τὸν φιλέοντ' ἀποβάλλῃ; (19). αὐθ(ι) 'at once'. οὕτως 'without more ado'. γλυκὺς ὕπνος: a Homeric phrase, used of Polyphemos at *Od.* 9.333 (the time for blinding) ὅτε τὸν γλυκὺς ὕπνος ἰκάνοι.

**23[515]** ἀνῆι: aorist subjunctive of ἀνίημι, 'let go', often used of sleep.

**26[518]** ματρί: Polyphemos was the son of Poseidon and the sea-nymph Thoösa. φύλλα: sometimes the word φύλλον includes flower and stalk as well as leaves.

**27[519]** ἐγὼ δ' ὁδὸν ἀγέμενευον: it is significant that these words are used by Nausicaa when she offers to guide Odysseus to the Phaeacian city (*Od.* 6.261).

28-9[520-1] 'And having seen you, from that time (ἐκ τήνω) I cannot afterwards even now at all (παι) cease <from love>' – a rather redundant, perhaps intentionally clumsy, sentence.

29[521] οὐ μὰ Δί': in the *Odyssey*, by contrast, Polyphemus dismisses Zeus with contempt (9.275-8).

32[524] θώτερον = τὸ ἕτερον. ὦς = οὔς.

33[525] ὕπτεστι: sc. τῇ ὀφρῦι.

34-51[526-43] A list of mostly respectable pastoral enticements; but the words take on a grotesque incongruity when it is remembered that the speaker is a young monster and his habitation a cave.

34[526] οὗτος τοιοῦτος ἔων 'although my appearance is as you see', literally 'I, here, being such'.

35-7[527-9] These lines are inspired by *Od.* 9.244-9, where Polyphemus milks his ewes and portions out the milk for cheese-making and drinking.

36[528] οὐ λείπει μ' 'does not fail me'. οὐτ' ἐν θέρει οὐτ' ἐν ὀπώραι: <*Od.* 12.76.

37[529] χειμῶνος ἄκρῳ 'at the end of winter', when stocks are at their lowest. ταρσοί 'racks': 1404 n.

38[530] 'I know how to pipe like no <other> of the Cyclopes hereabouts.' At *Od.* 9.315 Polyphemus is said to call his flock with a ῥοῖζος, which some took to mean piping (and not whistling). οὔτις: probably an ironic reference to Odysseus' assumed name Οὔτις, which proves the undoing of Polyphemus at *Od.* 9.366-408; cf. 79, where the Cyclops claims not to be a 'nobody', and 61.

39[531] τίν: accusative, as in 55 and 68, not dative as in 29. γλυκύμαλον 'sweet girl' (lit. 'sweetapple', a cross between apple and quince). ἀμᾶι: 206 n.

40[532] νυκτὸς ἄωρί 'at dead of night'. τράφω: Doric form of τρέφω.

41[533] μαννοφόρως: probably 'wearing collars'; or perhaps 'with neck-markings' (μάννος = 'necklace').

**42[534] ἀφίκευσο:** the -σο imperative ending is usually found with -μι verbs. Theocritus may be imitating a lost Doric literary source. **ἔξεῖς οὐδὲν ἔλασσον** 'you will be no worse off' (sc. than at present). Understatement.

**45[537] δάφναι:** cf. Odysseus' description of the Cyclops' cave, *Od.* 9.182-3 **ἐνθα δ' ἐπ' ἔσχατιῇ σπέος εἶδομεν ἄγχι θαλάσσης | ὑψηλὸν δάφνησι κατηρεφές.**

**46-8[538-40]** The Cyclops is an uncivilized milk-drinker (35), and he sees only decorative attraction in the 'sweet-fruited vine'. In the *Odyssey* wine is his downfall: at 9.359 he describes the drink given him by Odysseus as ἀμβροσίης . . . ἀπόρρωξ, echoed by Theocritus in ποτὸν ἀμβρόσιον (48). Ice-cold water tempers wine at civilized symposia: 2017 n.

**49[541] τῶνδε** 'rather than these things'. In the construction αἰρεῖσθαι X μᾶλλον ἢ Y the word μᾶλλον is sometimes omitted; the genitive here is perhaps an alternative to this ἢ.

**50[542] αἰ** 'even if', 'granted that'. **λασιώτερος** 'too hairy', perhaps with reference to his λασία . . . ὀφρύς (31).

**51[543] ὑπὸ σποδῶ:** a covert reference to *Od.* 9.375, where Odysseus thrusts into the fire the stake he will use for blinding Polyphemus: καὶ τότ' ἐγὼ τὸν μόχλον ὑπὸ σποδοῦ ἤλασα πολλῆς, | εἶος θερμαίνοιτο. The irony is heightened in lines 52-3. **ἀκάματον πῦρ** 'undying, lit. untiring, fire': a Homeric phrase.

**52[544] καιόμενος . . . ὑπὸ τεῦς** 'set ablaze by you'. He means with love; but the next line makes clear the allusion to the literal burning of his eye by Odysseus (*Od.* 9.390 γλήνης καιομένης). **ἀνεχοίμαν** 'I would offer up'. See 234 n.

**54[546] ὅτ'** = ὅτι, a very rare elision (cf. 79).

**55-6[547-8] ὡς κατέδυν . . . ἐφίλησα . . . ἔφερον** 'so that I might have descended . . .': in purpose clauses the indicative without ἄν/κε is regular in historic tenses to denote 'that the purpose *was not* or *cannot be* attained, and cannot be reached by the will of the speaker' (Smyth §2185c).

**56[548] λῆις:** sc. με φιλεῖν. λῶ is a Doric equivalent of ἐθέλω.

57[549] **πλαταγώνι** ‘petals’, so named because lovers took omens from smacking (**πλαταγέω**) a poppy-petal laid on the arm, observing either the mark made on the skin or the sound produced by the blow.

58–9[550–1] He is sorry that **κρίνα** and poppies flower at different seasons, so that he cannot bring her a varied bouquet. Another example of Polyphemus’ clumsy pedantry, which draws attention to a convention of love poetry best left unquestioned.

59[551] **ᾧστ’ οὐ κα . . . φέρειν . . . ἔδυνάθην** ‘so that I couldn’t have brought . . .’.

60[552] **μαθεῖμαι**: apparently a Doric future form (App. C.4), perhaps by analogy with -ε- stem futures such as **βασεῖμαι** (= **βησέομαι**).

61[553] **τις . . . ξένος**: **ξεῖνε** is the Cyclops’ word of address to Odysseus in Homer (cf. *Od.* 9.252, 267–71, 273, 369–70); the stranger is not **τις** but **οὗτις**. Odysseus will prove to be a good swimmer when shipwrecked in Book 5 of the *Odyssey*. **ᾧδ’** ‘hither’: cf. 38, 64 (both ‘here’).

62[554] **ποχ’**: < **ποκα** (= **ποτε**). **ἀδύ**: sc. **ἐστί**. **ὑμιν**: sea-nymphs in general.

66[558] **πᾶξαι**: aorist infinitive of **πήγνυμι**. Cf. 20 n. **τάμισον**: a coagulant used for setting cheese – probably rennet, curdled milk from the stomach of a young animal. **δριμεῖαν** ‘acidic’.

67–8[559–60] In real urban life the sexes were segregated, and mothers could act as go-betweens for their sons. Here Polyphemus’ mother performs a similar function: as a sea-nymph (26 n.) she has ample opportunity to meet Galatea in her own element.

67[559] ‘It’s all my mother’s fault, and it’s her I blame’ (sc. not you).

68[560] **οὐδέν . . . ὅλως** ‘absolutely nothing’. **πήποχ’** = **πώποτε**.

69[561] **καὶ ταῦτ’**: adverbial, ‘in spite of the fact that . . .’: LSJ **οὗτος** C.VIII.2. **λεπτύνοντα** ‘growing thinner’ (cf. 661–2).

70–1[562–3] Symptoms to be appreciated by the medical addressee Nicias.

71[563] **ἀνιαθῆι**: sc. **ἡ μήτηρ**.

72–9[564–71] Critics differ over these lines. Some see 72 as the turning point of Polyphemus' 'talking-cure': it is here, they argue, that he finally resigns himself to the impossibility of attaining Galatea. Others feel that the tone is not so positive: in 72–3, for instance, Polyphemus says, 'you *would* do better if you *were* to do something practical'. It does seem, however, that by the end of this song the Cyclops has attained a state of mind more cheerful than he had at the start, and to that extent his singing has proved a palliative (φάρμακον) to ἔρω; perhaps the treatment had to be repeated (cf. p. 158). Readers may well agree with the ancient commentator that the girls' flirtatious behaviour is probably mocking, not enticing (schol. on 78); but Polyphemus himself takes it at face value and derives consolation from it.

72[564] πᾶι τὰς φρένας ἐκπεπτόασαι; 'where have your wits flown?' (= 592). Cf. Theognis 1053 τῶν γὰρ μαινομένων πέτεται θυμὸς τε νόος τε.

73–4[565–6] αἶ κ' . . . πλέκοις . . . φέροις: this use of ἄν/κε + optative in the protasis of conditional clauses is found in Homer (Smyth §2334a), but it seems also to have occurred in Doric.

73[565] ἐνθῶν 'going <away from here>'. ταλάρως: baskets for draining cheese or curd. θαλλὸν ἀμάσας 'cutting young branches'.

75[567] τὰν παρεοῖσαν: sc. οἶν or αἶγα. τί τὸν φεύγοντα διώκεις; rhythmically parallel to, and a corrective of, his opening words τί τὸν φιλέοντ' ἀποβάλλῃ; (19). φεύγοντα is masculine because this is a generalization: 746 n.

76[568] ἴσως: probably with εὐρησεῖς rather than with καὶ κάλλιον'.

77[569] συμπαῖσδεν: sc. sexually.

78[570] ὑπακούσω: probably 'reply' rather than 'give heed to'.

79[571] ἐν ταῖ γαῖ 'on land'. τις 'a somebody'. Cf. 38 n.

80[572] ἐποίμαινεν: he neglected his sheep (12–13) and 'shepherded' his love instead (cf. 65).

81[573] ἦ εἰ χρυσὸν ἔδωκεν: sc. ἱατρῶι. The humour is at Nicias' expense: doctors supply φάρμακα for a fee. Poetry is free – and more effective.

## X

*Summary.* This is a mimetic poem (cf. pp. 115, 260–1): the reader is left to deduce the situation from a speaker's words. Simaetha is a young woman who lives alone with a single servant called Thestylis. (Her social status and the reason for her unusual lack of a legal guardian are not made clear; cf. 1758 n.) She has been abandoned by her lover Delphis, a socially superior young man. In the first section of the poem (1–63) she performs various magic rites, partly in order to draw him back to her house. In the second section (64–162), having sent Thestylis away, she tells the Moon the story of her passion – how she was sickening with desire for Delphis, how she summoned him to her home, his smooth talk, their lovemaking, and his ultimate betrayal of her. In the final four lines (163–6) she bids farewell to the Moon in a tone of quiet resignation.

*Source.* The scholia tell us that the name Thestylis and her mission with the herbs (59–62) are borrowed from a mime of Sophron (see p. 276). It is possible, but by no means certain, that this was the mime entitled *Ταὶ γυναῖκες αἱ τὰν θεὸν φαντὶ ἐξελεῖν*, 'The Female Exorcists', and that Theocritus derived inspiration for his scene of magic from that poem (fr. 3–9 K–A).

*Theocritus' treatment.* In the Cyclops poem Theocritus took a character familiar from the *Odyssey* and treated him (via Philoxenus) in a novel and more intimate manner. In this poem he adopts a theme familiar from tragedy – the power of Eros and The Revenge of the Disappointed Woman – and downgrades it by attributing these same feelings of anger and frustration to a contemporary young woman of humble status. Simaetha is made to draw the parallel herself with Medea, a witch of truly awesome power, who was abandoned by Jason (15–16 n.). In another age, in another situation, Simaetha's story might have resulted in a tragedy no less memorable than those of Medea and Phaedra, women whose revengeful passion caused the downfall of those they once loved. Simaetha is affected by Eros' power no less strongly than an epic or tragic heroine, but she has no weapons other than reproach (8–9) and mundane magic. (Compare 1230–60, where Apollonius' Medea, her magic powers still in the background, soliloquizes in her agony of guilt and desire.)

*Magic.* Anthropologists who have studied magic observe that to the practitioner performance of the rites is often as important as any hoped-for result. Magic lessens anxiety and releases pent-up frustration: it is a private practice which replaces or complements external action (this is clearly pointed in lines 9–10). To distinguish between constructive and destructive magic is not easy, either in literature or in life. Simaetha's emotions are compounded of anger and desire, and this is to be seen in

the ambiguous nature of some of her charms. The *inyx* (17 n.) which she whirls is designed to attract Delphis to her house; but her burning of bay-leaves (23–6) and her pounding of a lizard for him to drink (κακὸν ποτόν, 58; cf. 159–62) can be seen as attempts to do physical harm.

*Structure.* The magic section proper (17–63) is divided into nine stanzas of four lines each by the refrain, ‘Magic wheel, draw that man to my house’. It seems likely that this refrain is, as Dover suggests, ‘the artistic equivalent of . . . the monotonous repetition of words and phrases which actually characterize magical spells’ (1971: 94). The device is continued into the next section (64ff.), which is divided into twelve stanzas of five lines each by the refrain, ‘Note, lady Moon, whence came my love’. This continued use of the refrain confirms the similar functions of magic and narrative, both of which are for Simaetha substitutes for action. (As her story moves to its climax (136–57) she drops the refrain altogether.)

*Simaetha.* The ironic distance between character and reader, so obvious in the Cyclops-poem, operates here too. Simaetha’s own narrative makes clear the hopelessness of her situation: she has been abandoned by a glib and uncaring young man. To her the relationship was of great importance; to him it was a casual liaison. Her words suggest that she half perceives this (112 ὥσπορος, 138 ἀταχυπειθήης); but by the end of the poem she has achieved only resignation, which seems destined to be short-lived. She still wants Delphis, and he seems unlikely to return.

*The control of desire.* This idyll has more in common with the Cyclops poem than might at first appear. Both show unconventional characters trying to deal with helpless and hopeless desire by using song as a substitute for action. Where Polyphemos sought a metaphorical φάρμακον through the process of singing (493–510 αἰδων, etc.; 572–3), Simaetha in the first part of this poem prepares literal φάρμακα and chants spells (ἐπαιδαί) in an effort to win back Delphis; in the second part she finds a similar temporary palliative in soliloquy as did Polyphemos.

*Bibl.:* Magic: *ThesCLA* 3.283–7; Ankarloo and Clark 1999, Graf 1999, Dickie 2000, Faraone 1999, Hordern 2002. *Id.* 2: Griffiths 1979b, Segal 1985, Goldhill 1991: 261–72, Andrews 1996, Hunter 2014b. Sophron: Cunningham 2002: 285–349, Hordern 2004.

> Virg. *Ecl.* 8.64–109.

1–2[574–5] Simaetha calls for bay-leaves and orders Thestylis to encircle the bowl with red wool (it is to be used at 43 for a libation). It seems likely that both bay (worn as a garland) and wool are intended to ward off any harmful powers invoked during her sorcery; but possibly the bay is that to be burnt at 23–6.

**2[575] οἶος ἄωτωι:** a Homeric phrase, usually translated ‘the finest sheep’s wool’. The meaning of ἄωτος is uncertain, and it was uncertain in Theocritus’ time; but it is almost always found with associations of high quality.

**3[576]** ‘So that I can bind fast that dear man of mine who is distressing me’, or ‘since I am going to bind fast . . .’: **καταδήσομαι** may be a short-vowel aorist subjunctive or a future indicative (Smyth §2203). καταδέω is a common term in magic for bewitching a person with spells.

**4[577]** Lit. ‘Who for me <is> a twelfth-day person since the wretch has not even come to me’, i.e. it is eleven days since he came (the English idiom has no negative). For the temporal adjective cf. 64 n. **τάλας:** the final syllable is not found scanned short before the Hellenistic period. **ποθίκει:** from ποτί = πρὸς + ἦκω/ῆκω.

**5[578] ζοοί:** when a woman speaks of herself in the first person plural she conventionally uses masculine adjectives and participles. Probably this is an extension of the generalizing plural, in which masculine endings are used (cf. 567 n.).

**6[579] ἀνάρσιος** ‘cruel’: probably related to ἀραρίσκω, ‘fit’; and so the root meaning is perhaps ‘at odds with’ rather than ‘hostile’, ‘implacable’ (LSJ). **ἀλλᾶ:** adverbial; cf. 127.

**7[580] ταχινὰς φρένας** ‘his fickle heart’, swift to change.

**8[581] Τιμαγήτοιο:** wrestling-schools were often privately owned.

**9[582] οἷα** = ὅτι τοῖα, an idiom found already in Homer.

**10[583] ἐκ θυέων** ‘by means of sacrifices’, with ἐκ instrumental (LSJ III.6).

**11[584] καλόν:** adverbial: φαίνω is sometimes used intransitively = ‘shine’ (cf. 1921-2). **ἄσυχᾶ:** of a low, muttered incantation. Cf. 62.

**12[585] τᾷ χθονίᾳ θ’ Ἑκάτῃ:** Hecate had close links with burial-grounds and the underworld, and offerings were made to her when the moon was full. **καὶ σκύλακες** ‘even dogs’, which were associated with the cult of Hecate (cf. 35-6) and might therefore be expected not to fear her as much as other creatures. This seems more likely than a reference to dogs’ proverbial shamelessness (for which cf. 58).



13[586] ‘As she comes among the tombs of corpses and the black blood’, perhaps of sacrificial victims. The line echoes *Il.* 10.297–8 βάν ρ’ ἴμεν ὡς τε λείοντε δύω διὰ νύκτα μέλαιναν | ἄμ φόνον, ἂν νέκυας, διὰ τ’ ἔντεα καὶ μέλαν αἷμα, where the scene is a battlefield strewn with corpses.

14[587] δασπλήτι: a Homeric *hapax* (*Od.* 15.234), apparently meaning ‘dreadful’. ἐς τέλος: until the rite shall be successfully completed.

15[588] ‘Making these drugs not at all worse than Circe’s;’ or ‘... than Circe’ (gen. of comparison).

16[589] ξανθᾶς Περιμήδης: apparently a reference to the powerful witch called ξανθὴν Ἀγαμήδην at *Il.* 11.740. Περι- could be (1) an elegant variation by Theocritus, an allusion to an alternative version of the name; (2) a misremembering of the *Iliad* passage by Theocritus; (3) a mistake by Simaetha, intended to characterize her as an unlearned girl over-reaching herself in her attempts at ritual solemnity.

17[590] ἰυγξ: Iynx is said to have been a nymph who gained Zeus’s love through magic and was turned by Hera into a bird, the wryneck, which makes strange twisting movements of its neck in the mating season. It seems that in order to attract or recapture a lover Greek magic practitioners would whirl a wooden or terracotta disc on which a wryneck was spreadeagled (cf. Pindar, *Pyth.* 4.214–17); but since disappointed lovers were commoner than wrynecks the bird was usually dispensed with, and the word ἰυγξ came to be applied to the wheel itself. Several such wheels are shown in vase-paintings, often carried by Eros (see Gow 1952b, 11 pls. iv–v). The wheel was made to spin by alternately tightening and slackening a cord passed through two holes near the centre. Simaetha is to be imagined as whirling the iynx at the end of each stanza. See Arnott 2007: 79–81.

18[591] The first of Simaetha’s ‘sympathetic’ rites: crushed barley-meal (ἄλφιτα) shrivels away on the fire; just so, she hopes, Delphis will waste away, literally or metaphorically (cf. 28–9), with the fires of love. ἀλλ’ ‘come now’, encouraging Thestyis to get on with the job (cf. 96). For this use of ἀλλά with imperatives see Denniston 1954: 13–15.

19[592] πᾶι . . . ἐκπεπότασαι; 564 n.

20[593] καὶ τίν ‘to you, too <as well as to Delphis>’.

23[596] ἐπὶ ‘against’ Delphis, i.e. to affect him.

**24[597]** λακεί: ληκέω = ‘crackle’. καππυρίσαισα = καταπυρίσαισα, ‘being in the fire’: cf. 303 n., 85 n.

**26[599]** σάρκ’ ἀμαθύνοι ‘may he waste his flesh away’, consumed by the fires of love: cf. 89–90, where Simaetha says she was reduced to skin and bone.

**33[601]** Ἄρτεμι: she was often associated with Hecate.

**34[602]** ἀδάμαντα: the adamantine gates of Hades: cf. Virg. *Aen.* 6.552 *porta aduersa ingens solidoque adamante columnae*. κινήσαις: apparently a potential optative without ἄν (234 n.) – ‘you can move Hell’s adamant and anything else <as> firmly fixed <– so move Delphis’ heart>’. Simaetha breaks off as she hears, or affects to hear, evidence of Hecate’s presence.

**35[603]** ἄμμιν: ethic dative (cf. 5 μοι, 66 ἄμμιν).

**35–6[603–4]** κύνες . . . τριόδοισι: Hecate was goddess of the crossroads, and in some cults dogs were sacrificed to her there (cf. 12 n.).

**36[604]** τὸ χαλκίον . . . ἄχει: in many societies bronze is clashed to ward off evil (in Greece this was done particularly during an eclipse). Simaetha takes care to protect herself from the dangerous powers she has conjured up. ἄχει: imperative of ἡχέω.

**38[606]** A supernatural silence is often described as accompanying epiphanies: 203 n.

**39–40[607–8]** ἀνία . . . καταίθομαι: picking up ἀνίασεν . . . αἶθω (23–4).

**41[609]** ἀντὶ γυναικός ‘instead of his wife’, which she had hoped to become. κακάν: perhaps ‘disgraced <in the eyes of others>’ rather than ‘wretched’.

**28[611]** κηρόν: perhaps a wax image of Delphis. Such images are commonly used in ‘sympathetic’ magic. σὺν δαίμονι ‘with the goddess’s aid’, a Homeric phrase.

**29[612]** ὥς ‘just so’. Μύνδιος ‘from Myndia’, a town on the coast of Caria, almost opposite Cos. This fact, plus the reference to πόντος (38) and the mention of Philinus, a famous Coan athlete (115), suggests that Cos may be the imagined setting for the poem.

**30[613]** δινεῖθ' = δινεῖται. Cf. 496 n. **ρόμβος** 'bull-roarer', a piece of wood or metal which hums loudly when spun at the end of a length of cord. Its use is attested for many cultures throughout the world. Here it is probably intended, like the ἵυγξ, to attract Delphis. **ἔξ**: its power derives *from* Aphrodite.

**31[614]** δινοῖτο 'may he pace to and fro'.

**43[616]** ἐς τρίς: the magic number. The preposition is redundant; cf. 1623 n.

**45–6[618–19]** 'May he have as much <of> forgetfulness as they say Theseus on Dia once had of Ariadne of the fair tresses.' Dia is another name for Naxos: it was there that Theseus abandoned Ariadne, who had fled with him from Crete after helping him to kill her half-brother, the Minotaur (cf. 53–4 n., Cat. 64.76–264). The irony here is apparent: it is in his forgetfulness that Delphis resembles Theseus, and like Ariadne she is destined not to see him again.

**46[619]** λᾱσθῆμεν: aorist infinitive of λανθάνομαι, with Doric ending (Attic λησθῆναι). **ἔμπλοκάμω Ἀριάδνας**: an echo with variation of *Il.* 18.592 καλλιπλοκάμωι Ἀριάδνηι.

**48[621]** ἵππομανές: an unidentified Arcadian plant so named because horses were thought to be madly keen for it (τῶι . . . ἔπι). It is not clear what ritual act Simaetha performs here.

**50[623]** καὶ . . . περάσαι 'and <just so> may he pass (aor. opt. of περάω) to this house'.

**51[624]** λιπαρᾱς 'oily' because athletes anointed themselves. A 'transferred epithet'.

**53–4[626–7]** Simaetha shreds and burns a fringe (κράσπεδον) from Delphis' cloak. Destruction of such bodily tokens (especially hair and nails) was thought to affect by sympathy the body itself.

**53[626]** ὥλεσε 'lost'.

**54[627]** ὡγώ = ὃ ἐγώ. **κατ' . . . βάλλω**: tmesis. **ἐν πυρί**: ἐν is sometimes used with verbs of motion 'implying both *motion to* and subsequent *position in a place*' (LSJ I.8). Cf. 1884, 1590 n.

**56[629]** ἐμφύς ‘fastening on me’. λιμναῖτις . . . βδέλλα ‘a marsh-living leech’. They were used in medicine: Nic. *Ther.* 930, Galen, 11.317–19 Kühn. ἐκ . . . πέπωκας: tmesis. Love has made her pale and drawn.

**58[631]** The lizard-drink might be a love-potion; but κακόν sounds ominous. αὔριον: cf. 9.

**59–62[632–4]** Thestylis is sent off to knead gently (ὑπόμαξον) certain magic herbs (θρόνα) above Delphis’ threshold (φλιᾶς), perhaps in order to make his bones ache with desire.

**60[633]** ᾄς: Doric for ἔως; sc. ἐστί.

**61** An interpolated line inserted to fill out the sense after νύξ in line 60 had been corrupted to νῦν: see app. crit.

**62[634]** ἐπιτρύζοισα: cf. 1 n.

**64[636]** πόθεν: i.e. ‘where should I begin my story?’ See Hunter 2014b. δακρύσω: probably deliberative aorist subjunctive: cf. 277 n.

**65[637]** τίνος: probably neuter, restating πόθεν (64) rather than anticipating τίς.

**66[638]** ἦνθ’ ‘went’. τῷβούλοιο = τοῦ Εὐβ-; sc. θυγάτηρ. Simaetha was invited by Anaxo, daughter of Eubulus, to the festival of Artemis, and on the way she fell in love at first sight with Delphis. On such encounters see 46 n.; but here the usual situation is reversed, and it is the girl who is struck by Eros. καναφόρος ‘basket-bearer’. At major festivals (notably the Thesmophoria) virgins of spotless reputation were chosen to carry in procession baskets containing ritual objects for the sacrifice. Selection for this task was a great honour. ἄμμιν: 35 n.

**67[639]** ταῖ ‘in whose honour’, literally ‘for whom’.

**68[640]** πομπεύεσκε περισταδόν ‘processed around’, = περιεπομπεύεσκε; the -στα- element (< ἵστημι) is not operative here. The animals are for public amusement, not for sacrifice. As goddess of the hunt Artemis is particularly associated with wild creatures. ἄλλα . . . ἐν δέ ‘and amongst them’, i.e. especially impressive. ἄλλος often precedes the main focus of the sentence (Smyth §1273).

70[642] **Θευμαρίδα** ‘belonging to Theumaridas’. **Θραϊσσα τροφός**: Thracian female slaves were common (cf. 1670): the Thracians, categorized by the Greeks as barbarians, traded their own children (Hdt. 5.6.1). **ἅ μακαρίτις**: a euphemism for ‘dead’ (cf. Eng. ‘God bless her soul!’). This detail (and the tense of ἐπᾶιδεν in 91) suggests that Simaetha’s relationship with Delphis has lasted for some time.

71[643] **ἀγχιθύρος** ‘next door’.

72[644] **ἅ μέγαλοιτος**, ‘greatly doomed’, pointedly contrasts with ἅ μακαρίτις in the same metrical position in line 70.

73–80[645–52] Simaetha’s detailed account of her dress (73–4) and her double simile describing Delphis and Eudamippus feel epic in structure but sound homely in particulars.

73–4[645–6] **βύσσοιο** ‘made of linen’. **σύροισα**: literally ‘trailing’, i.e. wearing a garment which trails to the ground. **ξυστίδα**: apparently some sort of expensive outer garment. Simaetha had borrowed it for the day from her friend Clearista.

76[648] **αἱ τὰ Λύκωνος** ‘where Lycon’s place <is>’ – perhaps a farm.

77[649] **όμοῦ**: with **ιόντας**.

78[650] **ξανθοτέρα . . . ἐλιχρύσοιο** ‘more golden than helichryse’, a plant with yellow flowers. **γενειάς**: singular – each had one beard.

80[652] **ὡς ἀπὸ . . . λιπόντων**: tmesis: genitive absolute: ‘as they would be, having left off their fair gymnastic exercise’ – probably to attend the festival.

82[654] **χὼς ἶδον ὥς ἐμάνην**: the rhythm and phrasing are borrowed from *Il.* 14.294 (Zeus sees Hera) **ὡς δ’ ἶδεν ὡς μιν ἔρωσ πικινὰς φρένας ἀμφεκάλυπεν**; but Simaetha’s description of her symptoms in the following lines seems, when read in conjunction with 106–8, to be an allusion to Sappho, fr. 31.7ff. **ὡς γὰρ ἔς σ’ ἶδω βρόχε’, ὡς με φώναι- | σ’ οὐδ’ ἐν ἔτ’ εἴκει . . . λέειπτον | (10) δ’ αὐτίκα χρωὶ πῦρ ὑπαδεδρόμηκεν** (‘For when I look at you for a moment, I no longer have power to speak . . . straightaway a subtle flame has stolen beneath my flesh . . .’ – trans. Page). These echoes, if such they are, add to the literary texture of Simaetha’s narrative.

The **ὡς . . . ὡς/ὥς** construction has provoked much discussion: is the second element exclamatory or demonstrative? In Homer (and Sappho)

it is almost certainly demonstrative ('At the instant he saw her, at that instant, lit. just so, desire engulfed his mind'), and it may be here, too ('When I saw him, at that moment I became mad'); but an exclamation would make good sense ('When I saw him, how I was maddened!'). Virgil in his imitation *ut uidi ut perii, ut me malus abstulit error!* (*Ecl.* 8.41) seems to have taken it as exclamatory, though there too the construction is debatable. For a full discussion see Timpanaro 1978: 219–87. Cf. 1417.

82–3[654–5] μοι . . . δειλαΐας: a change of construction similar to τοῖς . . . λιπόντων above (78–80).

83[655] ἰάφθη 'was wounded'. LSJ distinguish two separate verbs ἰάπτω, 'shoot' and 'hurt/wound', but this seems unnecessary.

84[656] ἐφρασάμαν 'took notice of' + genitive. Contrast 69, etc., φράζεό μευ τὸν ἔρωθ', which has the more normal accusative. ὥς 'how'.

85[657] καπυρά: used only here of disease. LSJ translate 'drying', 'parching'; but probably Theocritus is alluding to a derivation from κατὰ + πῦρ, i.e. 'burning' (cf. 24 καπυρίσαισα): this would make literal the metaphor of πυρί (82).

88[660] πολλάκι: as the fever came and went. θάψωι: fustic, a shrub from which yellow dye was made.

89[661] ἔρρευν . . . τρίχες: according to Hesiod the daughters of Proetus were afflicted with hair-loss and extreme lust as a divine punishment (*Hes.* fr. 133; cf. *Virg. Ecl.* 6.48). Simaetha's symptom here perhaps aligns her with their excessive desire: cf. Hunter 2019: 55–6. αὐτά 'alone'.

90[662] ἐς τίνοσ: sc. δόμον.

91[663] ἔλιπον 'omitted <to visit>'. ἄτις ἐπαίδεν 'expert in spells'.

92[664] ἧς οὐδὲν ἔλαφρόν: it is hardly possible to decide between the translations 'It was no light matter' and 'There was no alleviation <to be had>'; for the latter cf. 495. ἄνυτο φεύγων 'was hurrying by in flight'.

94[666] χοῦτω 'and so'.

95[667] εἰ δ' ἄγε . . . μάχος: dignified epicisms. These opening words seem to invite Thestylis to use her initiative; but the rest of the speech specifies what she is to do.

96[668] ἀλλά: 18 n.

98[670] τηνεί: Doric for ἐκεῖ.

100[672] μόνον: masculine, with ἐόντα. ἄσυχχα ‘discreetly’.

101[673] There is perhaps an echo of *Il.* 3.390, where in disguise the manipulative Aphrodite says to Helen, “δεῦρ’ ἴθι· Ἀλέξανδρός σε καλεῖ οἰκόνδε νέεσθαι”. κείφ’ = καὶ εἰπέ (imperative). ὅτι: Greek, unlike modern English, often uses conjunctions to introduce direct speech.

102[674] λιπαρόχρων: cf. 51 n., 79.

104[676] ἄρτι . . . ἀμειβόμενον: cf. 133 n. The meaning is really ‘as soon as I saw him crossing . . .’, not ‘as I saw him just crossing . . .’.

106–10[678–82] For these symptoms cf. Sappho, fr. 31.9–16 (cf. 82 n.) ἀλλ’ ἄκαν μὲν γλῶσσα †ἔαγε†. . . | (13) κὰδ δέ μ’ ἴδρωσ ψῦχρος ἔχει (‘my tongue is silent . . . a cold sweat holds me . . .’).

107[679] κοχύδεσκειν: κοχυδέω is a reduplicated form of the root ‘pour’ (cf. χύδην adverb, cognate with χέω). ἴσον: adverb, ‘like’.

108[680] οὐδ’ ὅσσον . . . τέκνα ‘not even as much as children whimper in their sleep crying to their dear mother’. For the plural verb see 70 n.

110[682] ἐπάγην ‘I became stiff’: aorist passive of πήγνυμι. δαγῦδι ‘a wax doll’ with rigid limbs and body. ἴσα = ἴση, this time with ἰ scanned long, as in epic (~ 107 ἴσον with short ἰ).

112[684] ὠστοργος = ὁ ἄστοργος, ‘the heartless one’. στοργή = ‘deep affection’. ἐπὶ χθονὸς ὄμματα πάξας: < *Il.* 3.217, where similar words are used of Odysseus concentrating before he makes an impressive speech. Simaetha seems to construe Delphis’ action as a sign of modesty; but his speech will be all too persuasive, as she at last begins to realize (138 ταχυπειθής).

113[685] For the structure of this line cf. 555.

114[686] τόσον . . . ὅσσον ‘by <only> so much . . . as . . .’. ἔφθασας: 116 n.

115[687] πρᾶν ποκα ‘the other day’. τράχων: Doric form of τρέχων (cf. *Id.* 11.40 (= 532) τράφω for τρέφω); also at 147. Φιλῖνον: a

famous Coan athlete: cf. 29 n. The boast illustrates Delphis' conceit; cf. 121–2 n., 124–5.

**116[688]** ἡ 'μέ παρήμην: with ἔφθασας (114), an idiom hard to render literally in English. The meaning is 'in summoning me you just anticipated my coming' (παρήμην Doric for παρεῖναι).

**118–28[690–700]** Delphis says that he would have come in a κῶμος to Simaetha's door, with apples and garlands; and that if she had rejected him and kept the door barred, he and his friends would have used torches to burn it or axes to break it down. Literary sources such as New Comedy and epigrams often refer to actions of this kind by excluded lovers. Here, however, Delphis' allusions to the standard behaviour of male lover and reluctant female beloved serve to draw attention to his own anomalous position: it is he who is the beloved, she who is the pursuer. In making this speech Delphis goes some way towards restoring conventional roles.

**119[691]** ἡ τρίτος . . . φίλος 'with two or three friends'. Usually in such phrases αὐτός is expressed. αὐτίκα νυκτός: for the genitive with the temporal adverb cf. 532 νυκτὸς ἁωρί.

**120[692]** μᾶλα . . . Διωνύσοιο: apples are love-tokens. Perhaps they are here said to belong to Dionysus because he is patron of drinkers at the symposium. But he was a patron of fruits in general; and one version of the story of Hippomenes and Atalanta has the lovely golden apples come from his garland (schol. ad loc. = Philitas, fr. 17 Lightfoot = *HC* p. 50–1; Call. fr. 412).

**121–2[693–4]** λεύκαν . . . πορφυρέαισι περὶ ζώστραισιν ἐλίκταν 'a garland of white poplar entwined with purple bands <of wool>' (περιελίκταν ζώστραισι). Heracles introduced the white poplar into Greece, and this type of garland consisting of alternate strips of greenery and wool seems to be particularly associated with him (see Gow 1952b: II 57). Delphis imagines himself, perhaps with some vanity, as wearing a garland characteristic of the patron of athletics.

**124–8[696–700]** ἐδέχεσθε . . . ὠθεῖτε . . . ὑμέας: the plurals refer, perhaps rather condescendingly, to Simaetha's household, which seems to consist of only herself and Thestylis. καί κ' . . . τάδ' ἥς φίλα 'that would have been friendly'.

**126[698]** εὖδον 'I would have slept <content>'; κε is understood from 124.

**127[699]** ἄλλαι: adverb, 'elsewhere' (LSJ ἄλλῃ).



**130–8[702–10]** The tone of Delphis' speech becomes suspiciously high-flown. Simaetha calls her house δῶμα (17, etc., 103); Delphis has already called it στέγος (116), and now he uses the words μέλαθρον (132) and θάλαμος (136), both high poeticisms. His portentously platitudinous reflections on the effects of Eros are patently insincere.

**130[702]** χάριν . . . ἔφην . . . ὀφείλειν 'I declare that I owe thanks . . .': ἔφην is a sort of 'instantaneous' or 'dramatic' aorist used of an idea just now conceived (Smyth §1937).

**131[703]** δευτέρα: because she was inspired by Cypris to summon him.

**133[705]** Λιπαραῖω: one of the Lipari islands off the NE coast of Sicily was a volcano which was thought to be Hephaestus' forge. Delphis aims to impress with a recondite mythological allusion.

**137[709]** ἐφόβησ' 'rouses' or 'startles' (with a sudden impulse) – gnomic aorist. The irresistible madness of desire (cf. 503) forces virgins shamelessly to leave their homes and married women to sneak out to meet lovers, leaving their place in bed beside their husbands still warm (ἔτι θερμά).

**138[710]** In hexameter verse it is very rare for direct speech to end after the first foot. The interruption of speech here shows the effect of Eros' madness on Simaetha: in her case Delphis' platitudes are all too true, and she can control herself no longer. She is quick – too quick – to believe him (138 ταχυπειθής), and they quickly (140 ταχύ) begin to make love.

**140[712]** πεπαίνετο 'grew warm'. The usual meaning of πεπαίνω is 'grow ripe', 'soften'.

**142[714]** 'And, that I might not chatter to you at great length, dear Moon . . .', i.e. 'to cut a long story short'. καί is postponed.

**143[715]** ἐπράχθη τὰ μέγιστα: a euphemism. πόθον '<object of> desire' (cf. 1583 n.).

**144[716]** μίσηφα τό γ' ἔχθές 'until yesterday, at any rate'. The words really belong to the next clause, since it was yesterday that *she* had cause to blame *him*, not he to blame her. The meaning is presumably that although he has not been near her for eleven days (4, 157) she had no cause to suspect infidelity until she heard today from the mother of Philista and Melixo that yesterday Delphis had paid attention to someone else.

**146[718] ἀμᾶς:** Doric for ἡμετέρας (or ἐμᾶς). In this context the word might mean ‘my neighbour’ or ‘the one who plays for Delphis and me’. It is presumably in her capacity of flute-girl that Philista has come to know of Delphis’ new love.

**147–8[719–20]** A stately description of dawn, epic in tone, which looks forward to lines 163–6, where Simaetha tries to close her narrative with dignity and resignation. Cf. 13, 46, 73–80, 82, 95, 112 nn.

**147[719] ἵπποι:** Dawn, Helios, Selene (cf. 165) and Night (cf. 166) were all represented as travelling across the sky in horse-drawn chariots.

**149[721] ἐρᾶται:** there are two middle forms of the verb ‘desire’, ἐραμαι and ἐράομαι. From the first of these one would expect ἐρᾶται; from the second Doric ἐρῆται (App. A.3). It seems possible that ἐρᾶται is a mistake by Theocritus; or perhaps ἐρῆται should be written.

**150[722] αὖτε** ‘further’, of the extra information which Simaetha demanded.

**151[723] ἀτὰρ τόσον** ‘but <only> this much, that . . .’.

**151–2[723–4] Ἔρωτος | ἀκράτῳ ἐπεχέϊτο** ‘he was having poured for himself (middle of ἐπιχέω) some unmixed wine (ἀκράτῳ partitive genitive) <in honour> of Love’ (or perhaps ‘as Love’s libation’, possessive genitive, with ellipse of e.g. σπονδῆν): that is, he kept drinking toasts to an absent person. Wine was normally drunk well diluted, but lovers’ toasts were made in unmixed wine (schol. Theoc. 14.18), symbolizing perhaps the intensity of their passion.

**152[724] ὦιχετο:** sc. from the party.

**153[725] οἱ:** dative of interest: Delphis said he would garland the house in question (τῆνα) *for* him/her (sc. the beloved). Garlands were worn during the κῶμος. Leaving them at a person’s door was a more common alternative to breaking and entering: cf. 118–28 n.

**154[726] ἡ ξείνα** ‘my visitor’ (cf. 145 ἦνθέ μοι). **ἀλαθής** ‘truthful’, i.e. what she says is true (hence γάρ in 155).

**155[727] καὶ τρίς καὶ τετράκις:** sc. τῆς ἡμέρας.

**156[728] παρ’ ἐμὶν ἐτίθει:** as a pledge of his return. **τὴν Δωρίδα . . . ὄλαν:** the oil-flask from which he anointed himself after exercise (51,

79). 'Dorian' may refer to a particular shape of flask; but since the usual word is λήκυθος, the phrase may imply, 'what the Dorians call an ὄλπα'.

**157-61[729-33]** Various echoes of the opening lines mark the end of the poem: 157 δωδεκαταῖος ἀφ' ὧτε ~ 4, οὐδὲ ποτεῖδον ~ 4 οὐδὲ ποθίκει; 158 ἀμῶν δὲ λέλασται ~ 5 οὐδ' ἔγνω; 159 φίλτροις ~ 1, καταδήσομαι ~ 3; 160 τὰν Ἀῖδαο πύλαν . . . ἀραξεῖ (sc. if he will not knock at mine) ~ 6 οὐδὲ θύρας ἀραξεν; 161 κακὰ φάρμακα ~ 15 φάρμακα . . . χερεῖονα.

**159[731] καταδήσομαι:** the spells just completed will take effect.

**159-62[731-4]** Simaetha closes her narrative with a threat: if Delphis fails to obey her summons she will consign him to Hades with powerful magic. The representation of Simaetha in the rest of the poem suggests that she could never fulfil such a threat; but the delusion of power lightens her despair.

**160[732] ναὶ Μοίρας:** cf. 1680. For the scansion -ᾱς see App. D.1.

**161[733] οἱ** 'for him', i.e. to be used against him.

**162[734] Ἀσσυρίῳ . . . παρὰ ξείνοιο:** the Assyrians were famous as practitioners of magic.

**163[735] πῶλως:** 147 n.

**164[736] ὥσπερ ὑπέσταν** 'as I have put up with it <until now>'.

**165[737] λιπαρόθρονε** 'bright-throned'.

**166[738] εὐκάλοιο:** cf. 431 & n. κατ' ἄντυγα Νυκτὸς ὄπαδοι 'attendants at the chariot of Night'. In Homer ἄντυξ means the top rail around a chariot, but in later poetry it can mean the chariot itself (synecdoche). Cf. 147 n.

## XI

*Summary.* The poem is a dialogue, set in a harvest field, between Milon (perhaps the foreman) and Bucaeus, a reaper who has fallen behind in his work because he is preoccupied with love for Bombyca. Encouraged by Milon, he sings a song of 14 lines in her praise. Milon sings in reply a 14-line compilation of down-to-earth rustic themes, which he says are far more suitable for a working man than Bucaeus' love-lorn encomium. Readers are left to evaluate these complementary responses to Eros.

*The place of Eros.* This is a pastoral (strictly speaking, agricultural) poem, but its themes of song and desire are related to those of the last two idylls. In the *Cyclops* a reader-figure, Nicias, is incorporated in the poem by means of the hortatory frame, and Polyphemus' song gains in effect because it is addressed by way of advice to a physician-poet who is himself perhaps in love. In this poem a less sympathetic audience is provided for a song of love. Milon subscribes or affects to subscribe to the commonplace that Eros is a luxury for men with nothing better to do. Hard work is the thing (1 ἐργατίνα (first word of the poem), 9 ἐργάται ἄνδρι, 23 ἐργαξή, 43 εὐέργον, 56 μόχθεντας); ἐρως is only for spoilt mother's boys (13, 57–8; cf. Polyphemus' words at 564–6 'You would be wiser to do something useful . . .'). He nevertheless acknowledges as true the assumption which underlies the *Cyclops* and *Simaetha* poems, namely that song can be a palliative or antidote for desire (22–3), and he compliments Bucaeus, albeit ironically, on his composition (38–40). Milon's own song matches his character. In his dialogue with Bucaeus he appears as rough, cynical, and much given to proverbial expressions and clichés (11, 13, 17, 40); his song is similarly forceful, colloquial and hard-headed, reminiscent in places of Hesiod's practical advice in the *Works & Days*. The tone of the poem as a whole is humorous: Milon is a caricature of the bluff confidant, while Bucaeus, the pining lover, is besotted with a spindly girl of poor colour – his song only confirms his blindness to her obvious imperfections (18, 24–9). But in love he is; and by the end of the poem he has gained less relief from desire than did even *Simaetha* and *Polyphemus*.

*Bibl.*: Cairns 1970, Hutchinson 1988: 173–8, Hunter 1999: 199–215, 1996: 125–7, Karanika 2014: 201–18.

1[739] ὠιζυρέ = ὦ οἰζυρέ. πεπόνθεις: App. C.6.

2[740] δύναι: a rare contracted form of δύνασαι.

3[741] λαιοτομεῖς 'cut the crop' (λήιος, Doric λάιος). τῷ πλατίον (adv., = πλησίον) 'your neighbour', i.e. the man who should be next to you in the line of reapers. Dative after ἄμα.

4[742] A pastoral simile: cf. 512–13. ποιμένας: genitive: sc. ἀπολείπεται. κάκτος: according to Theophrastus this was an edible Sicilian plant with spiny leaves (*HP* 6.4.10). Linnaeus borrowed the term *cactus* for a plant found only in the Americas.

5[743] δεῖλαν . . . καὶ ἐκ μέσῳ ἄματος 'during the evening, or even from (i.e. after) mid-day'.

6[744] τᾷς αὐλακος: to be taken with both ἀρχόμενος and ἀποτρώγεις. αὐλαξ usually = 'furrow'; but the basic meaning, as with ὄγμος, seems to be 'narrow, well-defined strip'. οὐκ ἀποτρώγεις 'you're not getting your teeth into it', literally 'not nibbling it away'.

7[745] ὄψαμᾶτα 'you who reap (ἀμάω) until late in the day (ὀψέ)'. πέτρας ἀπόκομμ' ἀτεράμνω 'a chip off the unyielding stone'. He knows that Milon is a hard worker and emotionally hard-headed.

8[746] ἀπειόντων: the masculine is normal in generalizing expressions, even when the reference is to a female (cf. 567, 578); but the unsympathetic Milon pretends to understand it as neuter; hence τῶν ἔκτοθεν, literally 'things outside <your work>', i.e. 'things not of immediate importance', in line 9.

11[749] μηδέ γε συμβαίη '<No;> and may it not happen, either!' χαλεπὸν χορίω κύνα γεῦσαι 'it's bad that a dog should taste guts' (because it will find them addictive). παροιμία = 'proverb', and the paroemiac rhythm, a catalectic anapaestic dimeter (equivalent to the second half of a hexameter) was commonly used for proverbs: cf. 970, 972, 1008, 1041.

13[751] Milon now pretends to believe that Bucaeus is happily in love. ἐκ πίθω ἀντλήϊς 'you draw <wine> from the jar', i.e. it must be the case that you have ample resources and can afford self-indulgence. δῆλον: sc. ἐστὶν ὅτι. ὄξος: sour dregs from the bottom of the jar.

14[752] 'For that reason (i.e. because I am in love) everything before my door has been unhoed (ἄσκαλα < σκάλλω) since the sowing' – some crop of his own which he has recently sown and subsequently neglected because of love; cf. 502-5, 565-6.

15[753] ἃ Πολυβώτα: the genitive may imply either parentage or ownership.

16[754] ἀμάντεσσι: dat. pl. pres. part. act. of ἀμάω. παρ' Ἱπποκίωνι 'at Hippocion's place', i.e. on his farm. ποταύλει = προσήλει, 'used to pipe'.

17[755] 'It serves you right; you asked for it', literally 'God finds out (εὔρε gnomic aorist) the sinner: you've got what you've been wanting for a long time'. Milon unsympathetically implies that Bucaeus wanted to fall in love, and that he must now take the consequences.

**18[756] μάντις:** the praying mantis, a skinny (cf. 27 ἰσχνάν), angular and vicious creature with protruding eyes, which seizes other insects in a deadly embrace. (But the ancients seem not to have known that the female mantis sometimes kills and eats the male in the act of mating.) **χροῖξεται:** related to χρώς, ‘touch another’s skin with one’s own’ (LSJ), i.e. embrace. **καλαμαία:** probably ‘cornfield-dwelling’ rather than ‘thin as a stalk’.

**19[757] τυφλὸς . . . ὁ Πλοῦτος:** he is traditionally blind because he bestows wealth without regard to virtue or just deserts. **αὐτός** ‘alone’; cf. 504, 661.

**20[758] ὠφρόντιστος Ἔρως:** Eros is blind in the sense that, like Wealth, he exercises his power indiscriminately, carelessly (ἀφρόντιστος) and unexpectedly on the most unsuitable people. **μὴ δὴ μέγα μυθεῖ** ‘don’t talk big’, sc. or you may be struck down by ἔρως yourself.

**21[759] λαῖον:** 3 n.

**22[760] κόρας** ‘for the girl’, objective genitive. **ἀμβάλει** (= ἀναβαλοῦ): a word-play on κατὰβαλλε in the previous line: he should ‘knock down’ the crop and ‘strike up’ a tune.

**22–3[760–1] ᾄδιον οὕτως | ἐργαξῆ:** the songs of Bucaeus and Milon are probably to be understood as substitutes for the work-songs chanted by labourers (cf. 41 n.). Each piece falls into seven sets of end-stopped couplets to match the rhythm of reaping.

**24[762] Μοῖσαι Πιερίδες:** cf. Hes. *WD* 1–2 Μοῦσαι Πιερίθην, ἀοιδῆσι κλείουσαι, | δεῦτε; but Bucaeus’ is an over-ambitious proem for his rustic but unHesiodic song. On Pieria see 495 n. **συναείσατε . . . μοι** ‘join me in celebrating’: the production of song is a joint creative effort between Muses and poet.

**26[764] Βομβύκα:** she is named after the βόμβυξ, a type of flute (cf. 16, 34). **Σύραν:** because she is dark-skinned she has the nickname ‘Syrian’. In women a pale complexion was admired; cf. 512 n.

**27[765] μελίχλωρον** ‘honey-yellow’, presumably a more complimentary synonym for ἀλιόκαυστον rather than a flat contradiction of others’ judgment. Lovers are notorious for their euphemisms about the beloved: cf. Plato, *Rep.* 5.474d (where μελίχλωρος is cited as an example), Lucr. 4.1153–70, Hor. *Sat.* 1.3.38–67, Ovid, *Ars Am.* 2.657–62 (cf. *Rem. Am.* 325–30).

**28[766] ἃ γραπτὰ ὑάκινθος:** an unidentified plant (not our hyacinth) whose leaves had marks resembling the letters Al. Various myths explained them as standing for αἰαῖ or Αἴας.

**29[767] τὰ πρῶτα:** adverbial: 'they are chosen first, i.e. preferred, in garlands'.

**30-1[768-9]** These lines are constructed as a priamel (p. 301), a common feature in love poetry.

**31[769] ἃ γέρανος τῷροτρον:** cranes follow behind the plough to pick up worms and insects which it uncovers.

**32-5[770-3]** A wish of hopelessly maudlin sentimentality, ending in bathos with – a new pair of shoes.

**32[770]** 'If only there were to me, i.e. if only I had, as many things as (ῥοσσα neut. pl.) they say Croesus once possessed.' Croesus was a proverbially wealthy king of Lydia.

**33[771] ἀνεκείμεθα** 'we would be dedicated' (sc. as statues).

**34[772] αὐλῶς:** cf. 16. **ῥόδον . . . μᾶλον:** love-tokens: cf. 502, 692. **τύγε:** γε does not always make the pronoun emphatic, and no emphasis is required here. The word is delayed unusually late in its clause.

**35[773]** 'And I would have <new> clothes, and new shoes on both feet.' **καινὰς** is to be taken with both σχῆμα and ἀμύκλας; cf. 6 n. **ἀμύκλας:** a type of shoe named after the Spartan town Amyclae.

**36-7[774-5]** Bucaeus strives for novel compliments, but succeeds only in obscuring his meaning.

**36[774] ἀστράγαλοι:** knucklebones can be well moulded, symmetrical, pleasingly shiny, swiftly moving. In which of these respects her feet resemble them is not made clear.

**37[775] τρύχνος:** an unexplained, perhaps humorously obscure, reference. τρύχνος is the name for various plants of the nightshade family, said to induce sleep or madness; and so Bucaeus may mean 'your voice lulls me to sleep' or 'drives me mad with passion'. But a comic fragment has the expression μουσικώτερος τρύχνου (Ar. fr. 964 K-A),

which suggests that τρύχνος may occasionally have meant something other than a plant. τὸν μὲν τρόπον οὐκ ἔχω εἰπεῖν ‘as for your disposition, I have not the power to describe it’. The words ought to mean ‘you are beyond all description’; but in the light of Bucaeus’ naïveté and limited poetic talents his statement perhaps has to be understood literally.

**38[776] ἄμμε:** an Aeolic first-person accusative plural form used in epic poetry; cf. nominative ἄμμες (863). ἐλεάθει = ‘and we never knew it’. **Βοῦκος:** a shorter alternative for Βουκαῖος.

**39[777]** ‘How well he measured out the form of the mode!’ The various ἁρμονίαι had different harmonic scales, and Bucaeus has chosen the right one for his song – a soft and effete harmony, no doubt, to match the subject matter. (The song would probably have been in lyric metre.) Milon’s tone is ironically pompous.

**40[778]** Milon means that his superiority is useless because it is not matched by superiority in singing.

**41[779] θᾶσαι** ‘consider’, literally ‘behold’; aorist imperative of θαέομαι (= Attic θεάομαι), with θάεσαι contracted to θᾶσαι. τῷ θεῷ **Λιτυέρσα:** Lityerses was for the Phrygians the inventor of agriculture, and a work-song was named after him. Here the assumption is that he was himself a composer of songs, one of which Milon is to perform. The song is subsumed into the hexameters of the poem; in real life work-songs were probably rhythmical chants.

**42[780] πολύκαρπε πολύσταχυ:** laudatory epithets in asyndeton are characteristic of addresses to gods, especially at the beginning of hymns (cf. 276, 370–1, 401).

**43[781] εὐργον** ‘easy to work’, in this context ‘easy to reap’.

**44[782] ἀμαλλοδέται** ‘binders’. ἄμαλλα = ‘sheaf of corn’.

**45[783] σύκινοι:** fig-wood was proverbially weak. **χοῦτος ὁ μισθός** ‘these wages, too’ – a disenchanted comment on the quality of hired labour nowadays.

**46–7[784–5]** Wheat and barley were harvested while still unripe, and were put to ripen (παινομαι) in a granary.



46[784] τᾶς κόρθους ἅ τομά ‘the cut end of the sheaves’ should face north or west. κόρθυς is a sheaf cut half-way down the stem rather than at the very bottom.

48-51[786-9] φεύγειν . . . ἄρχεσθαι . . . λήγειν . . . ἔλινῦσαι: these imperative infinitives (Smyth §2013b) evoke Hesiod’s precepts in the *Works & Days*, and lines 50-1 in part echo WD 383-4 Πληιάδων Ἀτλανταγενέων ἐπιτελλομένων | ἄρχεσθ’ ἀμήτου . . .

49[787] καλάμας here seems to mean ‘stalk and ear together’ (usually ‘stalk’ alone) and ἄχυρον ‘grain and chaff together’ (usually ‘chaff’ alone). ἐκ . . . τελέθει ‘is produced from’.

51[789] τὸ καῦμα ‘<during> the mid-day heat’, accusative of duration. This is the normal pattern of work in hot climates; it is contrasted with the precept at 48-9 (hence δ’ in 50).

52-3[790-1] οὐ μελεδαίνει | τὸν τὸ πιεῖν ἐγχεῦντα ‘he doesn’t care about someone pouring his drink’. τὸ πιεῖν is the epexegetic infinitive, commoner without a definite article (Smyth §2034). In sense it = ποτόν, and thus provides the subject for πάρεστι.

54[792] κάλλιον: sc. ἐστί. (ἐ)πιμελητά ‘bailiff’ in charge of the reapers’ rations. φιλάργυρε ‘<over>fond of money’: he economizes by cutting down on the seasoning in his lentil soup.

55[793] ‘In case you cut your hand sawing up the cumin-seed’ – a proverbial expression for niggardliness (cumin-seeds are tiny), particularly suitable here because cumin was used to season soup.

56[794] μόχθεντας: this is the reading of a papyrus; the mediaeval manuscripts and another papyrus have μοχθεῦντας (App. A.3). The practice of transferring contracted verbs to the -μι conjugation is common in Aeolic (see. p. 211), but is also attested in some Doric inscriptions from Cyrene. In their Doric literary amalgam poets sometimes use forms current in only a small part of the Doric-speaking world.

57[795] πρέπει: sc. σε. λιμῆρόν ἔρωτα ‘love which will make you starve’ (sc. because if you don’t reap you’ll have nothing to eat), or (less likely) ‘your half-starved girlfriend’ (cf. 18, 27).

58[796] κατ’ εὐνάν ὀρθρευοῖσαι ‘as she lies in bed at dawn’. Milon implies that Bucaeus is like a small child who tells his mother his dreams each morning.

## XII

*Summary.* Comatas the goatherd and Lacon the shepherd bicker and mock each other. They decide to have a contest in singing but argue at length even over where it should take place. They appoint the woodcutter Morson as judge and perform alternating couplets. Comatas is declared the winner. In the closing lines he celebrates his victory and warns the billy-goat not to mount the females.

*Bucolic.* Several of Theocritus' poems hint at the origins of bucolic poetry. In *Id.* 1 Thyrsis' beautiful song seems to arise from and to complement the sounds of nature and the beauty of the rural setting. In *Id.* 11 (493–573) the shepherd Polyphemus sings to assuage his love. In *Id.* 10 (739–96) a work-song and a love-song are contrasted in an agricultural setting. Here in *Id.* 5 competitive singing is shown to emerge from the coarse, everyday repartee of a pair of slaves. At the end of *Id.* 1 nanny-goats were warned not to be too frisky; here the closing sexual threat to the he-goat is a variation on the theme of human sexuality found in the slaves' bickering and also in their contest

*The setting.* This poem, like *Id.* 4, is set in the south of Italy, an area originally colonized by Doric-speaking Greeks. Comatas tends the goats of Eumaras of Sybaris (72), and Lacon looks after the sheep of Sibyras of Thurii (72). Lacon is said to be from Sybaris in line 1; and in fact the town of Thurii had been founded near the ruins of the destroyed Sybaris in the fifth century. Evidently the name of the old town endured. The whole area was ravaged in the Pyrrhic War of 280–275. If, as seems likely, *Id.* 4 and 5 were composed not long after the war, it is not clear why Theocritus should have chosen so troubled a setting: neither nostalgia for lost tranquillity nor any ironic contrast with present ferment seems to be emphasized.

*The characters.* Comatas and Lacon are the only slaves in Theocritus' pastorals. Their coarse conversation complements their servile status. Names from the other *Idylls* appear: a Corydon is mentioned in line 6 and is one of the interlocutors in *Id.* 4; the sufferings of Daphnis, described at length in *Id.* 1, are alluded to in line 20. More disconcertingly, Comatas has the same name as a goatherd associated in solemn and mysterious terms with the origins of bucolic verse in *Id.* 7 (83–9). Recurrent names of this sort enhance the effect of a closed bucolic world.

*Bibl.:* Hutchinson 1988: 146–7, 171–2, 188–9, Crane 1998.

> Virgil, *Ecl.* 3.

2[798] τὸν Λάκωνα 'that Lacon'. Λάκων (with long α) seems to be a contraction of Λαοκόων, Laocoön, a surprisingly distinguished name for a slave. (In Λάκων, 'Lacedaemonian', the α is short.)

3[799] οὐκ ἀπὸ τᾶς κρᾶνας; ‘Won’t you come away from the spring?’  
σίττι(α): a herdsman’s cry: ‘Get on!’

5[801] τὰν ποίαν: the tone is insultingly incredulous. Σιβύρτα:  
Doric genitive singular of Σιβύρτας.

6–7[802–3] τί δ’ . . . ἔχοντι ‘Why isn’t it enough for you any more to  
sputter along with Corydon, holding your pipe of straw?’ (ἔχοντι with τοι  
= σοι). He was too poor to own a pan-pipe with multiple reeds, and had to  
make do with a single stalk.

8[804] τάν, ‘the one which’, resumes the syntax of τὰν ποίαν σύριγγα;  
(5). ὦλεύτερε ‘Mr Freeman’: an ironic response to δῶλε Σιβύρτα (5).

8–9[804–5] τὴν . . . νάκος: the rare verb ἀνακλέπτω seems here to gov-  
ern a double accusative: ‘What goatskin of yours did Lacon ever steal and  
make off with?’ (cf. 14–15 τέ γε . . . τὰν βαίταν ἀπέδυσ(α)). Lacon speaks of  
himself in the third person for added dignity; cf. 140. For Doric accusative  
τὴν see App. E.2.

10[806] ‘Not even your master Eumaras had one to sleep in.’ The imper-  
fect ἦς (= ἦν) refers to the time of the alleged theft. τοι is the emphatic  
particle.

11[807] ποικίλον ‘dappled’.

12–13[808–9] ἐτάκευ | βασκαίνων ‘you were wasting away with envy’: 1 n.,  
655.

13[809] νῦν . . . τὰ λοίσθια ‘now at last’.

14[810] μαῦτόν = μὰ αὐτόν. τὸν ἄκτιον: perhaps a reference to a  
shrine on the nearby shore rather than a formal cult title: Pan is the pas-  
toral god *par excellence*, and there is only slight evidence for his being asso-  
ciated with the sea. τε = σε: 8–9 n.

15[811] ὁ Καλαίθιδος: if Calaethis is his mother’s name, Lacon is speak-  
ing grandiloquently; but at the same time he reveals that he does not  
know the name of his father. ἧ = εἰ δὲ μή, ‘otherwise’, ‘or else’.

16[812] Κρᾶθιν: a river near Sybaris. ἀλοίμαν: first-person aorist  
optative of ἄλλομαι, ‘leap’. ‘Lovers’ Leaps’ were familiar (e.g. Sappho’s  
out of love for Phaon; cf. *Id.* 3.25), but Lacon’s madness would have a

different cause, the anger perhaps of Pan; similarly Ino was driven mad by Hera and leapt into the sea (Apollod. *Bibl.* 3.4.3; cf. 1999 n.).

**17[813]** οὐ: sc. μά. τὰς λιμνάδας . . . νύμφας: perhaps the ‘lake’ is the estuary of the river Sybaris, understood to be close by (hence ταύτας): cf. 146.

**19[815]** Κομάτας: 8–9 n.

**20[816]** τὰ Δάφνιδος ἄλγε(α): at *Id.* 1.19 this same phrase stands as title for Thyrsis’ song, which tells how Daphnis died defying Aphrodite (66–145), though the myth underlying the story is not clear; and at *Id.* 7.73–7 he is said to have wasted away in connection with his love for a nymph called Xenea. A more familiar version had him blinded by a nymph for faithlessness or for not maintaining chastity (Timaeus, *FGHist* 566 F 83). Some made him the inventor of pastoral poetry (e.g. Diod. Sic. 4.84). ἀροίμαν: aorist optative of ἄρнуμαι, ‘win’, ‘obtain’.

**21[817]** ἄλλ’ ὦν ‘but anyhow’ (ὦν = οὔν). θέμεν ‘put down’, i.e. ‘wager’, ‘stake’.

**21–2[817–18]** ἔστι μὲν οὐδὲν | ἱερόν: staking a kid is ‘no big deal’, literally ‘nothing sacred’ – a proverbial expression.

**22[818]** ἀλλά: instead of δέ, following μὲν (21). τοι διαίσομαι ‘I’ll compete with you in singing’: δι- emphasizes the prolongation of the contest. The future indicative after ἄλλ’ ἄγε is attested in Homer (*Il.* 20.257–8, 351–2). The parallel with ἄλλ’ ἄγε in line 24 suggests that the alternative word-division ἀλλά γε is less likely here.

**23[819]** ὕς ποτ’ Ἀθαναίαν ἔριν ἤρισεν ‘a pig challenged Athena’ (ποτ(ι) = πρὸς). The proverb ὕς Ἀθήνην was normally equivalent to ‘teaching one’s grandmother to suck eggs’, but here Comatas adapts it to the context of vain emulation.

**24[820]** ἔρειδε ‘put forward’, i.e. ‘wager’ (cf. 21 θέμεν).

**25[821]** ἐξ ἴσω ‘fair’.

**26[822]** τις τρίχας ἀντ’ ἐρίων ἐποκίξατο; ‘Who <ever> sheared hair instead of wool?’, i.e. who prefers to have goat’s hair rather than sheep’s wool? For the aorist in -ξ- see App. C.5. παρεύσας = παρούσης.

27[823] **κακὰν κύνᾱ** 'a damned dog'.

28[824] **ὅστις**: sc. πεποιθεί. Such a person is mistakenly confident of winning. **τὸν πλατίον**: ὁ πλατίον = 'his neighbour', and πλησίον is the indeclinable adverb; cf. 741. **πεποιθείς**: App. C.6.

29[825] **τέττιγος ἐναντίον**: for the tuneful cicada cf. 29-36, 1935-42.

29-30[825-6] **ἀλλὰ γάρ . . . ἔρισδε**: γάρ goes with the οὔτι clause: 'but since the kid doesn't seem a fair bet to you, look, here's the billy-goat'. This collocation of ἀλλὰ γάρ (rather than ἀλλά - οὔτι γάρ . . . - ) is idiomatic: Denniston 1954: 99.

30[826] **ἔρισδε** 'begin the contest'.

31[827] **οὐ γάρ τοι πυρὶ θάλλπει** 'you're not on fire'. **ἄδιον ἀισῆι**: perhaps 'you'll sing more pleasantly', i.e. 'it will be more pleasant for you to sing', rather than 'you'll sing more sweetly'.

32[828] **τὰν κότινον**: the wild olive. **καθίσας** = Attic καθίσας, aorist participle of καθίζω, 'sit': App. C.5.

33[829] **τουτέι** 'here'. **ῶδε** 'here'.

34[830] **χὰ στιβάς ἄδε** 'and here's our couch', formed presumably by the grass, ποία, just mentioned.

36[832] **ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν** 'look me in the face', the definite article implying habitual action, 'with those (impudent) eyes of yours'.

37[833] **ἂ χάρις ἐς τί ποχ' ἔρπει** 'what kindness comes to in the end' (ποχ' = ποτε).

38[834] 'Rear wolf-cubs, rear dogs, so that they'll eat you up.' The meaning is not quite clear. There is probably an allusion to an otherwise unknown proverb about thanklessness and misapplied care; but the dogs seem anticlimactic after wolves, and the force of καὶ is obscure. If θρέψαι κύνας ὥς σε φάγωσι were the original form of the proverb, καὶ λυκιδεῖς would mean 'and wolves, too'; but in that case the dogs should be mentioned first. τοι has been suggested for καὶ, making wolf-cubs and dogs equally savage. But the basic idea is the raising of a wild animal which turns against its master; and dogs, though sometimes savage, are not essentially wild.

39–40[835–6] **καὶ πόκ' . . . μέμναμ(αι)** ‘when do I remember having . . . ?’

40[836] **φθονερὸν . . . καὶ ἀπρεπὲς . . . αὐτῶς** ‘perfectly envious and foul’.

41–2[837–8] Comatas makes a crude joke which associates his ‘teaching’ of Lacon with the sexual activity of his own goats.

41[837] **τυ, τύ:** the first is accusative, the second nominative.

42[838] **ἐτρύπη:** Doric imperfect of **τρύπῶ**, ‘pierce’, here with sexual connotations.

43[839] Lacon ingeniously turns the insult to his advantage by implying that Comatas is under-endowed and at the same time hoping that after death he will be dug up and eaten by wild animals. **ὑβέ** ‘you hunch-back’, responding perhaps to Comatas’ **ἀπρεπές** (40).

44[840] **ὕστατα βουκολιαῖζῃ** ‘you’ll be competing for the last time’ (because after being so soundly defeated you will not want to compete again). The term **βουκολιάζεσθαι** is not restricted to songs by **βουκόλοι** (oxherds). Its origin is obscure, but in Theocritus at least it refers to songs in a country setting and often in a competitive context. See Hunter 1999: 5–9.

45[841] **κύπειρος** ‘galingale’, a type of sedge.

47[843] **δένδρει:** third-declension neuter **δένδρος** is a by-form of **δένδρεον**.

48[844] **οὐδὲν ὅμοια** ‘not at all like’, i.e. superior.

49[845] **κώνοις:** pine-cones with edible kernels.

51[847] **ἔνθης:** Doric for **ἐλθης**. **ὕπνω μαλακώτερα:** **μαλακός** is a Homeric epithet for sleep (e.g. *Il.* 10.2). **τραγεῖαι** ‘goat-skins’ (sc. **δοραί**).

53[849] **στασῶ** ‘I’ll set up’. This is an enticement because what is left after the libations will be available for Comatas and Lacon.

55 [851] **αἱ δέ κε καὶ τὸ μόλης:** **καί** gives the nuance ‘but if *you* come <here> . . .’.

56[852] **γλάχων** ‘pennyroyal’ (Attic **βλήχων**), a herb with a strong fragrance like mint. **ὑπείσσειται:** Doric future of **ὑπείμι**.

57[853] ἀρνᾶν: genitive plural of ἀρνέα, ‘lamb-skin’.

58–9[854–5] γαυλῶς . . . σκαφίδας: these ‘pails’ and ‘bowls’ are mentioned together in Odysseus’ description of the Cyclops’ dairy (*Od.* 9.223). τῶι Πανί: Pan is the pastoral god *par excellence*.

60[856] αὐτόθι ‘from where you are’.

61[857] τὰν σαυτῶ: sc. γὰν or ὁδόν. ἔχε ‘keep to’.

63[859] οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι ‘I have no need of him!’ (ποτιδεύομαι = προσδέομαι), implying perhaps that he will be biased in favour of Lacon.

63–4[859–60] τὸν ἄνδρα, | . . . τὸν δρυτόμον ‘that fellow, the woodsman’. βωστροήσομες ‘let’s shout for’, short-vowel aorist subjunctive of βωστρέω. ἐρείκας: probably tree-heath, a tall shrub used for fuel (*Aesch. Agam.* 295) and fodder.

66[862] ὧ ξένε: Morson is from the town (78–9).

67[863] ἐρίσοδες, ὅστις ‘we are competing <to see> who . . .’.

69[865] ἐν χάριτι ‘with favour’. He is to be disinterested. ὀνάσης ‘give the benefit’, aorist subjunctive of ὀνίημι.

71[867] τὸ πλεόν ἰθύνης ‘give an advantage’, literally ‘direct the majority’ (cf. LSJ πλείων II.1).

72[868] τοι probably = σοι, so that ἄδε τοι . . . ἐστί amounts to ‘here you see . . .’.

74[870] μή τίς ἥρῳτῃ ‘Was anyone asking you . . .?’ μή here introduces an exasperated question. As with ἄρα μή, a negative answer is expected. ποττῶ: a Doric syncopated form of ποτ(ι) τῶ = πρὸς τοῦ.

76[872] βέντισθ’ οὗτος ‘My good fellow’. Like the pronouns, οὗτος has no separate vocative form (Wackernagel and Langslow 2009: 384–6, 495–6); cf. the phrase ὦ οὗτος, ‘Hey! You!’ in comedy; and line 147. ἀλαθέα πάντ’ ἀγορεύω ‘everything I say is true’.

78[874] εἴ τι λέγεις ‘if you have anything to say’.

79[875] ζῶντ’ ἄφες: i.e. don’t be the death of him with your talking. ἄφες is aorist imperative of ἀφίημι. Cf. 1034. ὦ Παιάν: god of healing,

invoked to avert the danger to Morson's life. **ἤσθα:** the imperfect of εἶμι, usually with inferential ἄρα, is used of a fact just recognized: Smyth §1902.

**80[876] ταῖ Μοῖσαι με φιλεῦντι:** the beginning of the contest is marked by reference to the Muses. Cf. 2 Μούσης . . . φίλοι, 37–8.

**81[877] Δάφνιν:** 20 n. **πρᾶν ποκ'** 'the other day'.

**82[878] καὶ γάρ** 'Yes, and . . .': cf. 90 κῆμέ γάρ, Denniston 1954: 109.

**83[879] τὰ . . . Κάρνεα:** the Carneia, a Dorian yearly festival of Apollo celebrated in the autumn with sacrifices of horned animals (Paus. 3.13.4). **καὶ δὴ** = ἤδη: Denniston 1954: 252.

**84[880]** 'Except for two, the other goats I milk have had twins' (διδυματόκος acc. pl.: App. D.2).

**85[881] ἃ παῖς** 'my girl' (cf. 88). **αὐτὸς ἀμέλγεις;** 'Are you milking alone?' (for αὐτός cf. 661). She implies that she would like to join him because she admires his rustic prosperity.

**86[882] φεῦ φεῦ** 'Good heavens!' – words of admiration to match τάλαν, 'you poor thing!', in line 85. **ταλάρως:** 565 n.

**87[883] μολύνει** 'screws', literally 'defiles'; coarsely triumphant.

**88[884] μάλοισι:** tokens of love: 502, 692, 772, p. 104. **τὸν αἰπόλον:** cf. 8–9 n. **ἃ Κλειρίστα:** cf. 85 ἃ παῖς n.

**89[885] ἀδύ τι ποππιλιάσδει:** she makes an alluring noise to attract his attention: *Pst!*

**90[886] λεῖος ὑπαντῶν:** when applied to an attractive boy, the adjective λεῖος would normally mean 'smooth-skinned'; but in combination with 'meeting' it seems more suitable to translate 'affably'.

**91[887] λιπαρά** 'glossy'.

**92[888] οὐ συμβλήτ' ἐστί** '. . . are not <things> to be compared . . .'. For the neuter plural predicate with masculine and/or feminine nouns, see Smyth §§1055–6. **κυνόσβατος** 'the briar' or wild rose. **ἀνεμώνα:** the anemone's flower has some resemblance to a



rose but is short-lived. Comatas perhaps implies that the charms of the boy will be fleeting, whereas his girl will stay beautiful.

93[889] ἄνδρα 'beds'.

94[890] οὐδὲ γὰρ οὐδ' 'nor by any means', an emphatic negative used by Homer and in prose (Denniston 1954: 197). ἀκύλοις 'acorns' of the holm oak (πρῖνος), bitter and only good for pigs. ὄρομαλίδες: meaning uncertain; perhaps 'wild apples' (< ὄρος, 'mountain' + μήλον) or a sort of fig. Variant spellings ὄρυ- and ὄμο- are attested. αἱ μὲν: the ἄκυλοι (fem.). ἔχοντι = ἔχουσι (App. C.3).

95[891] λεπτὸν . . . λεπύριον 'a thin rind'. The point of the comparison is unclear. Comatas was comparing the girl with the boy, but Lacon seems to continue only the botanical theme.

96[892] φάσσαν 'a dove', to be kept as a pet (cf. 532-3).

97[893] καθελών 'once I've caught it': LSJ καθαιρέω III. ἐφίσδει 'perches'.

98[894] ἐς χλαῖναν 'for <making a> cloak'. πόκον: sc. δωσῶ.

99[895] πέλλαν 'dark grey' (Lat. *pullus*). αὐτός 'unasked': LSJ I.2.

100-1[896-7] Comatas needs to call to his kids and fits his call within the framework of the contest. Lacon must follow suit. Cf. 104 δέ n.

100[896] σίττ' ἀπὸ τᾶς κοτίνω: i.e. they should keep away from Lacon.

101[897] This line is the same as *Id.* 1.13. ὡς 'where', a Doric use (LSJ Ae); sc. ἔστι.

102[898] οὗτος: cf. 76 n., 147. ὁ Κώναρος ἅ τε Κιναῖθα: two of his sheep; a young male and female, perhaps.

103[899] βοσκησέσθαι: jussive future indicative (Smyth §1917): 'you're to graze . . .'. ὡς 'where' (cf. 101). ὁ Φάλαρος 'Whitehead', 'Patch'; presumably the ram.

104[900] δέ resumes the theme of gifts from line 99. κυπαρίσσινος: cypress-wood does not decay when wet and can be attractively polished.

**105[901] Πραξιτέλειος:** the famous Athenian sculptor Praxiteles (late 5th/early 4th cent.). He made no such item: Comatas is boasting.

**106[902] λύκος:** accusative plural: App. D.2. ἄγχει 'throttles'.

**107[903] τὰ θηρία . . . διώκειν** 'for hunting game': infinitive of purpose (Smyth §2008-9).

**108-9[904-5] ἀκρίδες:** probably 'locusts', which are notoriously destructive, rather than 'grasshoppers'. αὖται 'dried up' and therefore unappealing. Some manuscripts read ἀβαί, 'young' (< ἡβη), which would give the reason why insects might wish to attack them. But the word is not found elsewhere, and the sense seems inferior.

**110-11[906-7] ὀρῆτε . . . ἐρεθίζετε:** probably imperatives, parallel with λωβάσῃσθε in line 109. Since the cicada's song was generally admired, the meaning seems to be that the reapers (καλαμευταί) are to be provoked to sing their work-songs even louder (cf. 739-96). Elsewhere καλαμευτής = καλαμεύς, 'angler'; but it seems less likely that there is a reference to the practice of catching cicadas with limed reeds (see p. 258).

**112-13[908-9] τὰ Μίκωνος . . . ῥαγίζοντι** 'nibble Micon's grapes' (ῥᾶγες). τὰ ποθέσπερα, 'in the evenings', is adverbial.

**114[910] καθάρως** 'beetles' (acc. pl.: App. D.2).

**115[911] ὑπανέμιοι** 'borne by the wind'.

**116[912] ἧ οὐ μέμνας', ὄκ(α)** evokes the words ἧ οὐ μέμνη ὅτε . . . used four times by Homer (twice with a recorded variant μέμνας'), most memorably when Zeus ὑπόδρα ἰδὼν reminds Hera how he once tortured her (*Il.* 15.13, 18) and when Achilles reminds Aeneas of a previous humiliation (*Il.* 20.188); at *Il.* 21.396 the words are part of an ὀνειδέιος μῦθος of Ares. At *Od.* 24.115 Agamemnon reminds Amphimedon of a visit he once made to him, and Amphimedon replies μέμνημαι τάδε πάντα (122). κατήλασα 'took you from behind' (?). σεσαρώς 'grimacing' (< σαίρω).

**117[913] ποτεκιγκλίζευ** 'waggled your rump in unison'. κίγκλος is the wagtail. εἶχεο 'kept hold of' (+ gen.).

**118[914] τοῦτο μὲν οὐ μέμναμ(αι):** for the Homeric echo see 116 n. ὅκα μάν 'but I do <remember> when . . .'. τυ: accusative.

**119[915]** ἐκάθηρε ‘gave you a thrashing’, the idea presumably being that he was ‘cleansed’ by being flayed. ἴσαμι = οἶδα: App. F.

**121[917]** σκίλλας: Morson needs to avert the malice coming from Lacon. The squill or sea-onion had apotropaic powers (Diggle 2004: 374). γράϊας ἀπὸ σάματος ‘from the tomb of an old woman’ of the sort who practised magic.

**122[918]** κνίζω ‘am irritating’. καὶ τὺ δὲ λεύσσεις ‘you see it yourself’, corresponding to ἡ οὐχὶ παρήισθευ; (120).

**123[919]** κυκλάμινον: cyclamen, named after its circular tubers, is another apotropaic plant (Pliny, *Hist. Nat.* 25.115). ἐς τὸν Ἄλντα: with ἐνθών. A river of this name on the island of Cos is mentioned at *Id.* 7.1, but no Haleis is attested for southern Italy.

**124–5[920–1]** A series of *adynata* or impossibilities. Himera is probably a spring, source of the river Himeras. Comatas perhaps implies that these things are more likely to happen than that he should lose his temper. σία: σίον is an aquatic plant, perhaps the water parsnip (LSJ). τοι = σοι. ἐνείκει ‘bear’: Ionic, and perhaps also Doric, third-person aorist optative active (Attic ἐνέγκειε).

**126[922]** χά Συβαρίτις: probably the source of the river Sybaris, which flowed near the city of the same name. τὸ πότορθρον ‘at dawn’: cf. 113 τὰ ποθέσπερα.

**127[923]** ἃ παῖς: the slave-girl from Lacon’s household. βάψαι ‘draw’ (aor. opt.): LSJ βάπτω I.3.

**128[924]** κύτισον ‘tree medick’, a shrub used as fodder for animals. αἶγιλον ‘goat-wort’ – unidentified.

**129[925]** σχῖνον ‘mastich’, a tree of the pistachio genus. Comatas gathers the leaves and throws them down for his goats. κομάροισι ‘arbutus’. πατέοντι . . . κέονται: carefree abundance, both species being edible.

**130[926]** μελίτεια: unidentified; perhaps ‘balm’, a fragrant plant.

**131[927]** κισθός ‘rock-rose’, or perhaps ‘eglantine’; both have attractive flowers. In saying that the plant is ‘like roses’ he seems to mean that it is as good as a garden (cf. 93).

132[928] οὐκ ἐφίλησε: hence his partiality for Clearista: cf. 96-7.

133[929] τῶν ὤτων καθελοῖς 'grabbing me by the ears', the so-called jug kiss (χύτρα): Pollux 10.100. τὰν φάσσαν: not the dove mentioned in line 96.

135[931] ὤρεξα is probably grandiloquent ('bestowed'): it is used of the gods' gifts in Homer.

136[932] ποτ' = ποτί. But in line 137 ἐρίσδειν takes the dative (κύκνοισι). κίσσας: jays can be taught to imitate human speech, but their natural call is a harsh screech.

137[933] ἔποπας: the hoopoe is named from its dissonant call. κύκνοισι: 39-40 n.

139-40[935-6] The reason for Comatas' victory is not clear. Rules for the contest are nowhere set out. Lacon is the challenger; he says that he will compete until Comatas gives up (22 ἔστε κ' ἀπείπηις), implying that eventually his opponent will run out of ideas. By inviting Comatas to begin (78; but cf. 30) and by having always to sing in response to themes already chosen by his rival, Lacon is at a disadvantage, but in the circumstances he seems to perform well enough. Comatas' concluding couplet (136-7) says nothing of Lacon's having given up or faltered; rather it serves to delimit the contest with an echo of his last words in the preliminary dialogue (77 τύγα μὲν φιλοκέρτομος ἔσσι ~ 137 τὸ δ', ὦ τάλαν, ἔσσι φιλεχθής); and so it is perhaps mistaken to try to detect a fault in Lacon's final couplet (e.g. that his exchanging a valuable pan-pipe for a mere kiss is foolish, or that his repeating of Comatas' ἐφίλησεν breaks a rule (cf. already 112 ~ 114 μισέω, 124 ~ 126 ρείτω), or that his piped accompaniment or his use of the hexameter is deficient). At any rate, by speaking first in the dialogue and by singing first in the contest, the older man is able to maintain the advantage which he has throughout the poem.

139[935] δωρεῖται 'awards': cf. 24.

140[936] καλὸν κρέας αὐτίκα πέμψον: he tries to reconcile them. But Comatas continues triumphant (142-3).

141-2[937-8] φριμάσσειο . . . μέγα τοῦτο καχαῖω: he imagines that the goats' snorting imitates his own derisive and triumphant laughter. ἴδ' is probably addressed to the flock, but it may be an interjection (cf. 30).

143[939] κατῶ = κατὰ τοῦ; cf. ποτῶ (74). ποκ' ἤδη 'at last'.

144[940] ἀνυσάμαν 'have managed to win': LSJ ἀνύω I.6. ἔς ὠρανὸν ὕμνιν ἀλεῦμαι: skittishly, like his goats: cf. 141–2 n.

147[943] οὔτος: 76 n. κορυπτίλος 'butting'.

148[944] πρὶν ἤ: this clause logically comes after the conditional: 'if you mount one of the nanny-goats before I've sacrificed . . . I'll castrate you'— by the cruel method of crushing (φλάω) the testicles. Bathing and sexual abstinence, normal for humans about to make a sacrifice, are here amusingly applied to his goats.

149[945] ὃ δ' αὖ πάλιν 'He's at it again!'

149–50[945–6] ἀλλὰ γενοίμαν | . . . Μελάνθιος ἀντὶ Κομάτα: Odysseus took revenge on the disloyal goatherd Melanthius by mutilating and killing him, and in particular by cutting off his genitals (*Od.* 22.475–7). *Id.* 11 on the Cyclops (493–573) engages extensively but covertly with the *Odyssey*; here, by contrast, is found a single prominent allusion. Lacon's reference to the sufferings of Daphnis (20 τὰ Δάφνιδος ἄλγε' ἀροίμαν), to which these words formally correspond, is part of the evoked bucolic world, whereas the *Odyssey* is outside it. But if a goatherd was likely to know any Odyssean character, it would be Melanthius.

150[946] αἰ μή τυ φλάσσαιμι: subjunctive would be expected; but assimilation to an optative in the main clause is common in such sentences (Smyth §2186a).

### XIII

*Summary.* Gorgo visits her friend Praxinoa in a suburb of Alexandria and persuades her to venture out to see a festival of Adonis organized by Arsinoe, wife of Ptolemy Philadelphus (p. 3). The scene changes to the street, and the two women make their way eventfully to the palace. Their conversation serves to describe the lavish setting. They hear a hymn to Adonis performed by a female singer, then set off for home.

*Sources.* The scholia report that in this poem Theocritus has adapted or used as a model (παρέπλασε) a mime of Sophron with the title Ταῖ θάμεναι τὰ Ἰσθμια, 'Women watching the Isthmian festival' (fr. 10 K–A; cf. p. 165). If this is so, Theocritus will perhaps have imitated Sophron's technique of having a description emerge from the words of a conversation. Tragedies

had similar scenes (cf. Eur. *Ion* 184–218, where members of the chorus comment on sculptures at Delphi). The Sicilian comic writer Epicharmus wrote a Θεαροί, ‘Spectators’, in which bystanders commented on dedicated objects at the Pythian festival (fr. 68 K–A).

The fourth mimiamb of Herondas alludes to or is alluded to by this idyll. Two women and their servants visit a temple of Asclepius and appraise the realistic works of art on display (cf. p. 276). Theocritus’ opening lines, in which a visitor calls, is invited in, and chats with her friend, evokes scenes in comedies and mimes; the opening of Herondas 1 (1670–85) is similar.

*Adonis.* The cult of Adonis, Mesopotamian in origin, spread to the Greek world in the seventh century BC via Syria and Palestine. In the east the god’s name was Tammuz; *ādōn*, Phoenician for ‘Lord’, was only a title. He was said by the Greeks to be the offspring of an incestuous union between Cinyras, a Syrian settler in Cyprus, and his daughter Myrrha, who was metamorphosed into a myrrh-tree (Ovid, *Met.* 10.298–518). Adonis grew to be a beautiful youth and became the lover of Aphrodite, but he soon lost his life hunting, gored in the thigh by a wild boar. Each year, probably in early summer, the women in many Greek cities commemorated Adonis’ death with lamentations. An effigy of the dead youth was placed on a bier and bewailed by the celebrants; incense was burnt; and small pots called ‘gardens of Adonis’ were planted with seeds which germinated and quickly died, symbolizing the brevity of his life. After a day of mourning it appears that the ‘gardens’ and the effigy were thrown into a river or into the sea.

The royal display described here is designed as a popular attraction. There is a lavish representation of Aphrodite and her consort made of precious materials, and perhaps a competition in singing.

*The Ptolemies.* Idyll 17 is a formal encomium of Ptolemy Philadelphus. Its tone is similar to that of Callimachus’ *Hymn to Zeus* (274–369), which praises his father Soter. Other Hellenistic poems compliment the regime with a lighter touch. Callimachus’ epigram on the nautilus (1945–56) delicately commends Arsinoe. In *Id.* 14 the lovelorn Aeschinas is advised by a friend to join Philadelphus’ army as a mercenary, and the king’s excellent qualities are praised. In Herondas’ first mimiamb a garrulous old woman lists the attractions of Alexandria (1695–1704). Here in *Id.* 15 Praxinoa is at first cynical about the festival (24), but she soon praises Ptolemy for clearing Alexandria’s streets of Egyptian riff-raff (46–50), and she is greatly impressed with the palace and its decorations (80–6). As in Herondas, the regime receives praise from an unlikely source, and the festival is seen to be appreciated by ordinary Greeks. There is however a clear contrast between the women’s lives and the splendour of the palace. Their husbands are no Adonises, no Ptolemies.

When they admire the realism of the tapestries the women use terms fashionable in viewing contemporary art, which prized verisimilitude and *trompe l'œil* effects. Much of their critical vocabulary could equally well characterize Theocritus' verse (78 ποικίλα, 79 λεπτά, χαρίεντα, 80 ἐπόνασσαν, 81 τάκριβέα γράμματ' ἔγραψαν, 82 ἔτυμ'). The man in the street who criticizes their dialect (87-8) implicitly criticizes the poet's novel use of Doric (cf. 88 n.). The women's struggle to gain entry to the palace may symbolize Theocritus' efforts to gain royal patronage or may enact initial resistance to his poetry.

The hymn to Adonis, which in real life would probably have been in lyric metre, is incorporated in the poem by continuing the description so far provided by Gorgo and Praxinoa. Some have seen its eroticism as mawkish, its description of foodstuffs as disproportionate, its mythological allusions as clumsy (e.g. Dover 1971: 209-10). The hymn is aimed primarily at a female audience, and it is performed by a woman. Whether it is a masterpiece, or a composition of doubtful merit like Bucaeus' performance in *Id.* 10 (762-75), is left an open question. As in *Id.* 5 (797-946), readers must evaluate the judgments given and must likewise assess the reliability of those who deliver them. Gorgo and Praxinoa at any rate are in no doubt as to the singer's excellence (96-9, 145-6).

*Song and desire.* This poem is akin to *Idd.* 2, 5, 10 and 11 (493-946) in treating an aspect of the relationship between song and desire. There are vivid contrasts between the less than harmonious domestic lives of Gorgo and Praxinoa, the idealized royal marriage, and the perfect harmony of Aphrodite and Adonis. Even so, the divine pair must suffer loss and separation every year. The song, hymnic in form, celebrates their union but also alludes to the next day's lamentations, so that desire is more fulfilled and at the same time more starkly disappointed than is the case in other poems.

*Bibl.:* Zanker 1987: 9-24, Goldhill 1991: 274-7, Burton 1995, Hunter 1996: 110-38, Reed 2000, Fantuzzi and Hunter 2004: 371-7, Willi 2012. On Adonis: *LIMC* I 222-9, Reed 1995.

**1-43[947-89]** An unexpected arrival followed by an intimate conversation of a type popular in mimes and comedies but novel in hexameters.

**1[947] ἔνδοι Πραξινοάα;** addressed to the slave Eunoia; but Praxinoa hears Gorgo's voice and replies immediately. **ὥς χρόνῳ** 'what a long time it's been!', literally 'how at last!'

**2[948] καὶ νῦν** 'even now'. **ὄρη δρίφον . . . αὐτῇ** 'see to a chair for her'. δρίφος, a Syracusan form of δίφρος (*Etyim. Magnum* 287.50), may be meant to characterize the Syracusan Praxinoa with a local word (cf. 89-93).

3[949] ἔχει κάλλιστα ‘It’s fine <as it is>’.

4[950] ὦ τᾷς ἀλεμάτω ψυχᾷς ‘Oh my poor soul!’: genitive of exclamation (Smyth §1407). ἡλέματος, a two-termination adjective, usually means ‘vain’ or ‘idle’. μόλις ὕμιν ἐσώθην ‘I only just got away alive from . . .’: ἐσώθην governs ὄχλῳ and τεθρίππων (5).

5[951] πολλῶν δὲ τεθρίππων: four-horse chariots on their way to race (cf. 51–2).

6[952] κρητίδες . . . χλαμυδηφόροι ἄνδρες: the hob-nailed shoes and cloaks may belong to soldiers, but they could be worn by any man-in-the-street.

7[953] ἐκαστέρῳ αἰέν ‘further and further away’. Either Praxinoa has moved before or the journey seems longer each time.

8[954] ταῦθ’ ὁ πάραρος τήνος ‘That’s my crazy husband’s doing’, or perhaps, ‘That’s the sort of madman that husband of mine is.’

9[955] ἱλεόν ‘a hovel’, literally ‘den’, ‘lair’.

10[956] ποτ’ ἔριν ‘out of spite’ (ποτί: cf. LSJ πρὸς C.III.7). φθονερὸν κακόν ‘the mean so-and-so’.

11[957] τοιαῦτα: adverbial: ‘like that’.

12[958] τῷ μικκῷ ‘the little one’. μικκός is a Doric (and Ionic) form of μικρός. ποθορῇ τυ = προσορᾷ σε.

13[959] γλυκερὸν τέκος: there is a pointed correspondence with φθονερὸν κακόν in the same metrical position in line 10. οὐ λέγει ἀπφῦν ‘she’s not talking about daddy’.

14[960] ναὶ τὰν πότνιαν: Persephone: a women’s oath: cf. 1701 οὐ μὰ τὴν Ἄιδεω Κούρην. καλὸς ἀπφῦς: addressed to the baby.

15[961] λέγομις δὲ πρόαν θην ‘Yes, the other day I say to him . . .’, plural for singular; the verb is narrative/historic present (Smyth §1883).

16[962] νίτρον: carbonate of soda, used as a detergent. φῦκος: red dye for making rouge or for colouring cloth. ἀπὸ σκανᾶς ἀγοράσδιν ‘buy from the stall’: infinitive for imperative (Smyth §2013).



**17[963]** **φέρων ἄλας**: he forgot his instructions, or perhaps was cheated by the vendor. **ἀνήρ τρισκαιδεκάπαχυς** ‘the great hulking oaf!’ Thirteen cubits is about eighteen feet. The striking polysyllable echoes *Il.* 15.678, where the formidable Ajax wields a huge spear which is *δυωκαϊκοσίπηχυς*.

**18[964]** **χῶμός ταυταῖ ἔχει** ‘Mine’s just like that, too’: = καὶ ὁ ἐμός οὕτως ἔχει.

**19[965]** **ἐπταδράχμῳς** qualifies *πόκῳς* (20), but the word-order is designed to show her indignation, juxtaposing the cost (not in itself unreasonable) with the ‘dog-skins’ which he foolishly bought. **γραιᾶν ἀποτίλματα πηρᾶν** ‘hair plucked off old skin bags’, or perhaps ‘depilated hair from old women’, if *πήρα* can be slang for the female genitals.

**20[966]** **ἄπαν ρύπον** ‘nothing but filth’. *ρύπον* is masculine accusative in apposition to *πόκῳς*, and *ἄπαν* is adverbial (cf. 148). Dirty fleeces need extra washing and preparation.

**21[967]** **τῷμπέχονον** ‘your wrap’, from *ἀμπέχω*, ‘surround’, ‘put round’. **τὰν περωνατρίδα** ‘your dress’ (34 *ἐμπερόναμα*, 79 *περονάματα*), a woollen or linen robe fastened with pins (*περόναι*) at the shoulders and drawn tight below the breasts.

**22[968]** **βᾶμες**: Doric first-person plural aorist subjunctive of *βαίνω* (Attic *βῶμεν*). **ἔς . . . Πτολεμαίῳ** ‘to Ptolemy’s <palace>’. The ellipse is a common one: cf. 24 *ἐν ὀλβίῳ*.

**23[969]** **θασόμεναι τὸν Ἄδωνιν** ‘to have a look at Adonis’, with reference either to the tableau later described by the singer or, more generally, to the celebrations in honour of Adonis. The verb *θεάσθαι* is regularly used of spectators: cf. pp. 196–7 on works by Sophron and Epicharmus. **χρῆμα καλόν τι** ‘a fine show’, object of *κοσμεῖν* (24).

**24[970]** **ἐν ὀλβίῳ ὀλβια πάντα**: Praxinoa is not easily impressed: a fine show is no more than is to be expected. The words form a paroemiac (— — — — —), a common rhythm for proverbial expressions (*παροιμῖαι*). For *ἐν ὀλβίῳ* see 22 n.

**25[971]** **ὦν ἴδες, ὦν εἴπαις κεν** = εἶπες ἂν περὶ ἐκείνων ἃ εἶδες: the objective genitive is sometimes found with verbs of saying (‘make mention/report of . . .’, etc.), and here the first *ὦν* is due to ‘inverse attraction’ (Smyth §2533). Cf. 654 n.

26[972] ἀργοῖς αἰὶν ἰορτά: another proverbial-sounding expression in paroemiac form (cf. 24 n.). She grumblingly agrees to go while implying that she has better things to do.

27[973] αἶρε τὸ νῆμα 'pick up that yarn', put aside by Eunoia when she answered the door.

27-8[973-4] ἐς μέσον . . . | θῆς πάλιν '<just you dare> leave it lying around again!': LSJ μέσος III.b. αἰνόδρυπτε 'you rascal!', literally 'terribly lacerated', implying that she will have her face scratched (αἰνοδρυφής is used of the laceration of mourning women's cheeks at Antim. fr. 156).

28[974] αἱ γαλῖαι 'weasels', used for mousing in Greece; or perhaps 'mongooses', which were used in Egypt. ('Cat' is αἴλουρος.) They would be likely to make a bed in the yarn. See Engels 1999.

30[976] ἃ δὲ σμᾶμα φέρι 'and she brings soap!' – an ironic running commentary on Eunoia's confusion. λαιστρί 'you thief!' (cf. ληστής, 'pirate'), wastefulness being as bad as theft. (The manuscripts have ἀπληστε, 'you greedy girl'; but υ cannot be elided.)

31[977] τὸ χιτῶνιον: her indoor robe.

32[978] παῦε ποχ' 'Stop now!' The present imperative of παύω is intransitive (LSJ II); for ποτέ 'at last', see LSJ III.2. οἷα θεοῖς ἰδόκει: presumably οἷα θεοῖς δοκεῖ was an idiomatic expression: she is clean 'in the eyes of heaven', or she can do no more washing than she has done already.

33[979] τᾷς . . . λάρνακος: her clothes-chest. She is about to change from her χιτῶνιον (31) to her ἑμπερόναμα (34).

35[981] πόσσω κατέβα τοι ἄφ' ἰστῷ; 'How much did it cost you off the loom?' before being embroidered, etc. It is not clear whether she means the purchase price from a professional weaver or the cost of the raw materials woven by herself (cf. 20). πόσσω is genitive of price.

36-7[982-3] ἀργυρίῳ καθαρῷ μνᾶν | ἥ δύο 'more than two minae of good money', a very high price, perhaps exaggerated. δύο, not δυοῖν, is regularly used with genitive and dative plurals: Smyth §349d.

38[984] κατὰ γνώμαν ἀπῆβα τοι 'it has turned out a success'.

**39[985] τὰν θολίαν:** a wide-brimmed sun-hat, sometimes worn over a fold of the cloak used as a hood.

**40[986] Μορμῷ, δάκνει ἵππος** ‘Boo! Horses bite!’ This may be a reference to the danger from horses in the streets (cf. 5, 51–2); or perhaps she makes some sudden movement to distract the child. At any rate, she has a fear of horses (58–9). Mormo is the name of a bogey used to scare children.

**41[987] δάκρυ:** imperative.

**42[988] Φρυγία:** a Phrygian female slave: cf. 642.

**43[989] τὰν αὐλείαν:** sc. θύραν, the door between street and courtyard.

**44–77[990–1023]** An eventful journey to the palace through the crowded streets of Alexandria.

**44–5[990–1] πῶς καὶ πόκα . . . | χρῆ** ‘How are we ever to . . . ?’

**46[992] τοι = σοι;** dative of the agent, regular with the perfect passive (Smyth §1488).

**47[993] ἐξ ᾧ ἐν ἀθανάτοισι ὁ τεκὼν** ‘since your father became a god’ (ᾧ = οὗ). Ptolemy I Soter died in 282 and was then worshipped as a god: see p. 3.

**48[994] Αἰγυπτιστί** ‘Egyptian-style’. Egyptians were proverbially dishonest (Prop. 3.11.33 *dolis aptissima tellus*). Praxinoa is proud of her Greek ancestry (89–93) and is suspicious of the native population.

**49[995] ἐξ ἀπάτας κεκροτημένοι:** hammered, i.e. ‘struck’ (like a coin) or ‘forged’ (like a piece of metal) ‘from deceit’. **ἐπαισδον:** they would do you a mischief ‘for fun’.

**50[996]** The rhythm and vocabulary recall a famous insult, the Muses’ words to Hesiod, ποιμένες ἄγραυλοι, κάκ’ ἐλέγχεα, γαστέρες οἶον (*Theog.* 26; cf. 281 n.). **κακά παίχνια** ‘nasty rascals’. **ἀραῖοι** ‘cursed’ (= κατάρατοι).

**51–2[997–8] τοὶ πολεμισταὶ | ἵπποι τῷ βασιλῆος:** they are being led to the hippodrome, where one of the races was for horses equipped for war (Photius, s.v. πολεμιστῆς ἵππος).

52[998] μή με πατήσης: the crowd surges away from the horses.

54[1000] διαχρησείται τὸν ἄγοντα ‘He’ll be the death of the man leading him’: LSJ διαχράομαι I.b.2, App. C.4.

55[1001] ὠνάθην μεγάλως ‘Thank goodness!’, literally ‘I have been greatly benefited’: LSJ δόννημι II.1.

56[1002] καὶ δή: 879 n.

57[1003] ἐς χώραν: their appointed place in the hippodrome. καὶ τὰ συναγείρομαι ἤδη ‘And I’m collecting myself now, too’, just as the horses are organizing themselves: military terminology.

58[1004] τόν: generic; to be understood also with ἵππον. δεδοίκω: App. C.6.

60[1006] ἐξ αὐλᾶς; sc. ἦκεις: ‘Are you coming from the palace?’ ὦ μᾶτερ: respectful address to an older woman.

60–1[1006–7] εἶτα παρενθεῖν | εὐμαρές; ‘Is it easy to get in, then?’ – sc. if you managed to do it.

63[1009] χρησῶς . . . θεσπίξασα ‘having delivered her oracles’, oracles being notorious for ambiguity. The spondaic fifth foot perhaps mocks her vapid sententiousness.

64[1010] καὶ ὥς Ζεὺς ἀγάγεθ’ Ἥραν ‘how Zeus married Hera’ – probably a reference to their first night together, which is mentioned but without details at *Il.* 14.295–6; see 58–63 n.

66[1012] θεσπέσιος: a word of high poetic register. There is presumably an allusion to Gorgo’s θεσπίξασα (63): the crush really is like the siege of Troy.

67[1013] Εὐτύχιδος: Gorgo’s attendant.

69[1015] τὸ θερίστριον ‘summer cloak’: another word for the ἀμπέχονον (71; cf. 21, 39).

70–1[1016–17] εἴ τι γένοιο | εὐδαίμων ‘if you would like to be happy at all’, i.e. ‘if you have any hopes of happiness . . .’.

72[1018] ἐπ’ ἐμὴν ‘in my power’.

73[1019] ὠθεῖνθ' 'they're pushing and shoving' (ὠθοῦνται < ὠθέω).

74[1020] κῆς ὥρας κῆπειτα 'for ever and a day', literally 'in <coming> seasons and afterwards'. φίλ' ἀνδρῶν 'you dear man', i.e. dear among men: partitive genitive like the Homeric δῖα γυναικῶν, etc. (Smyth §1316).

75[1021] ἄμμε περιστέλλων 'for protecting us' (LSJ III.2).

76[1022] βιάζευ 'force your way through'.

77[1023] “ἔνδοι πάσαι,” ὁ τὰν νυὸν εἶπ' ἀποκλείξας “All inside!” <as> the man said when he locked up the bride.' Praxinoa probably adapts to the present all-female context the phrase “ἔνδοι πάντες”, customarily announced with reference to the bride and groom being locked in by the 'best man' (θυρωρός) on their wedding night (cf. Theoc. *Id.* 18.5–6). But νυός can mean 'daughter-in-law' as well as 'bride', and ἀποκλείειν is 'lock out' as well as 'lock in', so that several different situations can be imagined.

78–99[1024–45] The two women admire the realism of the weavers' work, and Praxinoa argues with a male bystander who grumbles at their garrulity. The scene may be a room in the palace, a tent set up for the occasion, or out of doors.

78[1024] πόταγ' ὦδε 'come here!': LSJ προσάγω A.II (intransitive, or with an ellipse of 'yourself'). τὰ ποικίλα: elaborately woven hangings.

79[1025] λεπτά καὶ ὥς χαρίεντα: exclamatory, = ὥς λεπτά καὶ χαρίεντα. θεῶν περονάματα 'fit for gods' robes'. They are not robes, but they could be worn as such by gods. Greek robes were simple shapes. φασεῖς: more vivid than φαίης ἄν.

81[1027] 'What artists drew those accurate designs!'

82[1028] ἐνδινεῦντι contrasts with ἐστάκαντι, and so probably means 'when in motion'. However, on the Iliadic shield of Achilles, literary ancestor of all *ecphrases*, δινεύειν is used of the rhythmic movements of dancers (18.494).

83[1029] σοφόν τι χρεῖμ' ἀνθρωπος 'How clever people are!'

84–6[1030–2] It is not clear whether Praxinoa here describes a scene on one of the tapestries, or whether she has turned her attention to the tableau with its κλῖνα, 'couch', described by the singer in lines 123–7.

**85[1031]** καταβάλλων ‘dropping’, i.e. ‘growing’. (Similarly, ‘to grow a beard’ is πώγωνα καθιέναι.) Cf. 1721.

**86[1032]** τριφίλητος ‘much-loved’: the prefix is intensive, as in e.g. τρίσμακαρ. ὁ κὴν Ἀχέροντι φιληθείς: i.e. Aphrodite still loves him even in death. There may, however, be a reference to the story that in the underworld he was the lover of Persephone (cf. 1621, Apollod. *Bibl.* 3.14.4).

**88[1034]** ἔκκναισιεῦντι πλατειάδοισαι ἅπαντα ‘they wear you out with all their broad vowels’ (LSJ πλατύς I.6). He is made to speak Doric just as broad as that of the women; perhaps he is imitating and mocking them. If this is also a covert attack on the poet’s use of Doric (cf. 1740 n.), his defence will soon be delivered (93). See Willi 2012.

**89[1035]** μᾶ: an exclamation of indignation, admiration, etc. used only by women (cf. 1754). Its original meaning seems to have been ‘mother’. τί δὲ τίν ‘What’s it to you?’

**90[1036]** πασάμενος ἐπίτασσε ‘Give your orders when you’re master’, literally ‘when you’ve got possession’ (<πάομαι), sc. of a slave.

**91–2[1037–8]** Κορίνθιαι εἰμές ἄνωθεν | ὥς καὶ ὁ Βελλεροφῶν: Syracuse was a Corinthian colony. At *Il.* 6.152–5 the hero Bellerophontes is said to be grandson of Sisyphus, king of Ephyre, which was thought to be the old name for Corinth (cf. 1112–13 n.). For ἄνωθεν, ‘by descent’, see 86 n.

**94[1040]** φύη = φυῖη, aorist optative of φύω. Μελιτώδες: a cult title of Persephone, according to the scholia. She, like Demeter, is invoked especially by women (cf. 14 τὰν πότνιαν). εἴη: 946 n.

**95[1041]** πλὰν ἑνός: probably a reference to Ptolemy, not to her husband. οὐκ ἀλέγω ‘I don’t care <about you>’. μή μοι κενεὰν ἀπομάξης ‘Don’t level an empty <measure> for me’; some such word as χοίνικα, an official measuring vessel for grain, is to be understood. It was levelled off by swiping a straight edge across the top. Praxinoa’s proverb means that it is a waste of effort to level off a container that is empty.

**96[1042]** τὸν Ἄδωνιν ‘the Adonis-song’, perhaps performed at intervals throughout the day, or competitively by a variety of singers (cf. 98 ἀρίστεισε).

**97[1043]** ἃ τᾷς Ἀργείας θυγάτηρ: the periphrasis may be colloquial or may characterize Gorgo as forgetful of names; or (less likely) it may refer

to a real person. πολυίδρις: cf. 146 ἀλβία ὄσσα ἴσασι. She knows her mythology, among other things (137-42).

98[1044] τὸν ἰάλεμον ἀρίστεισι 'did best in the lament' (96 n.), or possibly 'did so well in the lament'. This was probably the lament sung on the final day of the festival to accompany the carrying of Adonis' body to the sea (cf. 132-5); Bion's *Lament for Adonis* (1526-1623) gives some idea of its contents and tone.

99[1045] διαχρίμπεται ἤδη 'she's just clearing her throat'.

100-44[1046-90] The Adonis-song. The stately tone contrasts markedly with the chatty and colloquial lines which precede it. Adonis, Aphrodite and the Ptolemies are surrounded by lavish opulence.

100[1046] Γολγῶς . . . Ἰδάλιον: Golgi and Idalium, cult centres of Aphrodite on her native Cyprus.

101[1047] Ἐρυκα: Mt Eryx in NW Sicily had a famous temple of Aphrodite. χρυσῶι παίζοις: Aphrodite is often described as 'golden' (e.g. *Il.* 22.470 χρυσῇ Ἀφροδίτῃ), but in what sense she can be said to 'play with gold' is unclear. There may be a reference to 'toys' featuring in the tableau; or the text may be corrupt (e.g. χρυσῶι χαίροις or χρυσῶπις δι' have been suggested).

103-4[1049-50] μαλακαὶ πόδας . . . ὥραι: the seasons are 'slow-moving'; μαλακός is 'soft', and so 'inactive'. φίλαι: because they bring seasonal produce (112 ὥρια), as stated in the next sentence.

106[1052] Διωναία 'daughter of Dione'. Homer makes Dione mother of Aphrodite (*Il.* 5.370-417) and ignores the familiar tale of her birth from the foam of Uranus' severed genitals (Hes. *Theog.* 154-210). Here the divine mother and daughter complement the royal pair Berenice and Arsinoe (Διωναία ~ 110 Βερενικέα θυγάτηρ).

106-7[1052-3] ἀθανάταν . . . | . . . ἐποίησας Βερενίκαν: Berenice I, wife of Ptolemy I Soter, died c. 280 BC and was granted divine honours some time afterwards. No doubt she favoured the cult of Aphrodite in her lifetime. Theocritus wrote a poem in celebration of her, now lost (fr. 3).

107[1053] ἀνθρώπων ὡς μῦθος 'so they say'. Expressions such as this may lend support to a statement rather than qualifying it with doubt. Cf. 137.

**108[1054]** ἀμβροσίαν . . . ἀποστάξασα 'with drops of ambrosia'; such anointing confers immortality (e.g. *Hom. Hymn Dem.* 237, Pindar, *Pyth.* 9.62-3). (Some see a reference here to the Egyptian practice of embalming.)

**112[1058]** ὠρία: 103-4 n. δρυὸς ἄκρα = ἀκρόδρυα, 'fruit-trees'.

**113[1059]** ἀπαλοι' κᾶποι: miniature 'gardens' of delicate plants: see p. 197.

**114[1060]** χρύσει' ἀλάβαστρα 'golden bottles': 144 n. These handle-less vessels were originally made from alabaster, but by this time many other materials were used.

**115[1061]** ἐπὶ πλαθάνω 'on the kneading-board' (< πλάσσειν, 'shape', 'mould').

**116[1062]** ἄνθεα: probably 'colourings' (LSJ III) for food.

**117[1063]** ὄσσα τ': sc. εἶδατα πονέονται (115). ἐν ὑγρῷ ἐλαίῳ 'in moist oil'. ἐν perhaps implies that these cakes are cooked in oil rather than having oil added to their mixture. ὑγρὸν ἔλαιον is a Homeric formulaic phrase (*Il.* 23.281, *Od.* 6.79); the adjective distinguishes liquid olive-oil from more solid fats.

**118[1064]** πάντ' . . . πετεηνὰ καὶ ἐρπετὰ 'all creatures of the earth and air' (286 n.) These words are perhaps more likely to refer to models of animals in the tableau than to continue the list of foodstuffs (animal-shaped cakes, or cooked meats).

**119[1065]** χλωραὶ . . . σκιάδες 'shady bowers of greenery'. βρίθισαι 'festooned with': LSJ I.2. ἀνήθωι 'dill', notable for its fragrance.

**120[1066]** δέδμανθ' = δέδμηνται, third-person plural perfect passive of δέμω, 'build'. κῶροι . . . Ἔρωτες 'boy(ish) Cupids', figures suspended above the bowers.

**121-2[1067-8]** οἷοι 'just like'. ἀεξομενᾶν . . . πτερύγων πειρώμενοι 'testing their fledgling wings'. πωτῶνται . . . ὄζον ἀπ' ὄζω 'flit from branch to branch'.

**123-7[1069-73]** These lines describe the ebony and gilt couch of Aphrodite and Adonis. Its frame or legs seem to be decorated with ivory



figures of Zeus's eagles and Ganymede. Line 123 evokes the famous bed made by Odysseus with his own hands (*Od.* 23.200 δαιδάλλων χρυσῶι τε καὶ ἀργύρῳι ἦδ' ἐλέφαντι).

124[1070] οἰνόχοον Κρονίδαι: Trojan Ganymede, fairest of mankind (*Il.* 20.232-5), was taken to Olympus to be Zeus's cup-bearer. His abduction by one or more eagles was a popular subject in art (*LIMC* IV 1.154-70, 2.75-97).

125[1071] μαλακώτεροι ὕπνων: cf. 847 n. Here the conventional phrase has added point from being applied to the coverings of a couch.

126[1072] 'Miletus and he who pastures the Samian <land>': Miletus and Samos will be able to boast of their contributions to the display. Miletus was famous for its wool (cf. 1107-8), Samos apparently less so.

127[1073] ἄμμιν 'by us': 46 n. Instead of this word the manuscripts have ἄλλα (nom. pl. fem., with κλίνα), but emphasis on the recurrent nature of the ritual seems less apt here than pride in having made the couch.

129[1075] ἰννιακαίδεχ': sc. ἐτῶν, understood from -ετής.

130[1076] τὸ φίλημ(α): cf. 1571-5 n. πυρρὰ 'down' (fem., sc. θρίξ).

131[1077] χαίρω signals that the hymn is reaching its conclusion: cf. 149, 271-3, 364-9, 423-6, 735-8.

132[1078] ἅμα δρόσωι: i.e. while the dew is still on the ground.

133[1079] κύματ' . . . πτύοντα 'the splashing, lit. spitting, waves'. At *Il.* 4.426 waves are said to 'spit' foam upon the shore, but the intransitive use here is curious.

134-5[1080-1] Loosing the hair and baring the breasts were conventional actions of lamenting women.

134[1080] ἐπὶ σφυρὰ κόλπων ἀνείσαι 'letting our robes fall to our ankles' by unpinning them at the shoulder and letting them fall from the belt.

137[1083] ἡμιθέων . . . μονώτατος 'you are the one and only hero who . . . ὥς φαντί: 107 n.

138[1084] βαρυμάνιος: he was 'wrathful' with the Greeks at not being awarded the arms of Achilles: cf. *Od.* 11.543-64, *Soph. Ajax*.

**139[1085]** εἴκατι: nineteen according to Homer (*Il.* 24.496); but sources differed on such matters.

**140[1086]** Πύρρος: another name for Neoptolemus, son of Achilles. ἀπὸ Τροίας ἐπανεθνών: perhaps concessive: although he managed to get back home from Troy, he could not match Adonis' feat of returning from Hades.

**141[1087]** ἔτι πρότεροι 'in even earlier times': cf. 424 n. Λαπίθαι: the Lapiths are mentioned as superior to the present generation at *Il.* 1.262–8. Δευκαλίωνες 'the race of Deucalion', who with his wife Pyrrha repopulated the earth after the flood (Plato, *Tim.* 22a).

**142[1088]** Πελοπηιάδαι: including the House of Atreus. Agamemnon has been singled out already (137). Ἄργεος ἄκρα Πελασγοί 'the Pelasgian leaders of Argos'; probably the descendants of Aeacus, who ruled Homer's 'Pelasgian Argos' (*Il.* 2.681). Again, Pyrrhus has been singled out already (140).

**143[1089]** ἴλαος: sc. εἴης. Cf. 814. καὶ ἐς νέωτ' 'next year, too'. εὐθυμεύσαις: feminine dative plural participle of εὐθυμεῖν, 'be glad'.

**145[1091]** τὸ χρῆμα σοφώτατον ἂ θήλεια 'that's a really clever thing, that woman!' (not 'women' in general). But the definite article τὸ and θήλεια for γυνή (contrast 83 σοφὸν τι χρῆμ' ἀνθρώπος) are unusual; the text may be corrupt.

**146[1092]** ὀλβία ὅσσα ἴσατι 'She's lucky to know so much' (= ὀλβία ὅτι τοσαῦτα οἶδε).

**147[1093]** ὦρα ὁμῶς κῆς οἶκον 'Still, it's just time for <going> home'. ἀνάριστος 'hasn't had his lunch'. ἄριστος (with long α) is the mid-day meal (but 'breakfast' in Homer).

**148[1094]** ὄξος ἅπαν 'pure vinegar'. ὄξος is neuter, but ἅπαν is probably adverbial, as in line 20. πεινᾷντι . . . μηδὲ ποτένθης 'you can't go near him when he's hungry'.

**149[1095]** χαῖρε . . . ἐς χαίροντας ἀφικνεῦ 'Fare you well . . . and may all be well with us when you come again', literally 'come to us faring well'.

## XIV

This is an experimentally archaic piece in imitation of Sappho and/or Alcaeus, perhaps modelled on specific poems by them on similar themes. Theocritus is, or claims to be, about to set sail from Syracuse to Miletus, bearing with him an ivory distaff as a gift for Theugenis, the wife of his friend Nicias (see p. 157). The poem is imagined as accompanying the gift, and it has several formal features in common with dedicatory epigrams (name of recipient, description of object, reason for giving); but, like most literary epigrams of the Hellenistic period, it is in fact an independent composition which subtly provides information not necessary in a purely functional poem.

*Addressee.* Ancient writers sometimes address their own poems, exhorting them to act as representatives in the poet's business (cf. Pindar, *Nem.* 5.3, Cat. 35, Hor. *Epist.* 1.20, Ovid, *Tristia* 1.1); Ovid, *Amores* 2.15 has as its addressee a ring which the poet is about to send to his mistress: 1–3 *anule, formosae digitum uincture puellae, | in quo censendus nil nisi dantis amor* (cf. 1119–20), | *munus eas gratum* . . . Here, however, the personification of the object serves a different purpose. The poem refers to the founder-colonists of both Miletus (3) and Syracuse (17); and Theocritus' personification of the distaff means that it, too, can be wittily described as an emigrant, setting out from Sicily to colonize Miletus (21 οἰκῆσεις κατὰ Μίλλατον; κατοικέω/-ίζω = 'settle'). The poem is an exotic production written in Aeolic by a Dorian for an Ionian destination.

*Theugenis.* Nicias' wife is the real addressee of the poem. By addressing the distaff Theocritus can praise her indirectly and describe her admirable ways. Her husband is a man of means, but this makes no difference to the role of his wife. In Greek society at all periods a woman's sphere was the management of the household (= 14 φιλέει δ' ὅσσα σοόφρονες); and wives of even the wealthiest husbands were expected to direct and assist their maids in the production of clothes for the family. The archaic form of the poem does not reflect an outmoded domestic arrangement.

*Metre.* This is the Greater Asclepiad, used by Alcaeus and in Sappho's third Book:  $\underline{\text{u}}\text{---}\text{u}\text{---}\text{u}\text{---}\text{u}\text{---}\text{u}\text{---}\text{u}\text{---}\text{u}$  (the first two syllables are never both short together). Its naming after Asclepiades (p. 288) suggests that poems by him in this metre were well known in the third century, but no fragments survive.

*Dialect.* Aeolic with an admixture of epic forms, as in many poems of Alcaeus and Sappho. Distinctive features include:

- A No rough breathings ('psilosis').
- B Recessive accent, representing the pitch of Aeolic speech: 2 γύναιξιν ~ Attic γυναιξίν, 4 χλῶρον ~ -όν, 23 τῷ ~ τοῦ, etc. (This does not apply to prepositions.)

- C *Vowels*  
 (1) Original Indo-European  $\bar{a}$  is retained: ἀλακάτα = Attic ἡλακάτη.  
 (2) υ for ο: 3 ὑμάρτη (ὁμάρτει), 16 ἀπύ.
- D *Consonants* are sometimes doubled: 15 ἐβολλόμαν, 3 ἄμμιν, 6 ξέννον, 4 ὅππα, 9 χέρρας, 9 ὁπάσσομεν. (4 ἀππάλω and 14 ἀννυσίεργος, which are phonologically inexplicable, are probably by false analogy.)
- E *Verbs*  
 (1) Verbs which in other dialects have vowel-stems are usually conjugated as -μι verbs in Aeolic: 3 θέρσεισ' < θέρσημι not θαρσέω, 3 ὑμάρτη < ὑμάρτημι not ὁμαρτέω, 5 αἰτήμεθα < αἴτημι not αἰτέω. (But note 11 φορέοισ', 14 φιλέει.)  
 (2) 3rd pers. pl. indic. act. in -οισι: 11 φορέοισ' = φορέουσι.  
 (3) Fem. pres. part. act. in -οισα: 19 ἔχοισ' = ἔχουσα.
- F *Nouns and adjectives*  
 (1) Acc. pl. of 1st and 2nd decl. in -αις/-οις (12, 15–16, 20).  
 (2) Dat. pl. of 1st and 2nd decl. usually in -αἰσι/-οἰσι. (But note 10 πέπλοισ.)  
 (3) 2nd decl. gen. sing. in -ω (8, 9, 13, 23).
- G *Prepositions* undergo apocope: 5, 25 ἀπάρ. (21 κατὰ is an epicism; true Aeolic would be κάμ Μίλλατον.)

It should be noted that the manuscripts are not trustworthy in matters of Aeolic orthography and accentuation, and much remains uncertain. See Gow 1952b: 1 lxxvii–lxxx.

*Erinna*. The fourth-century poetess Erinna wrote a 300-line hexameter poem entitled Ἥλακάτη, which was very popular in the Hellenistic period (cf. *AP* 11.322; *GP* 771–6 (= Antiphanes 9)). It was in a mixture of Doric and Aeolic, and was called Ἥλακάτη because it included Erinna's memories of her childhood spinning. The surviving fragments (*SH* 401) have nothing of substance in common with Theocritus' poem.

*Bibl.*: Cairns 1976, Fassino and Prauscello 2001, Spelman 2017. Erinna: West 1977, Neri 2003.

**1[1096] γλαύκας . . . Ἀθανάας**: Athena, goddess of women's work, traditionally γλαυκῶπις (*Il.* 1.206, etc.); γλαύκας 'grey' for 'grey-eyed', as we say 'blonde' for 'blonde-haired'.

**2[1097] οἰκωφελίας**: a Homeric *hapax* (*Od.* 14.223). ἐπάβολος + genitive here = 'skilled in', 'knowledgeable about' (lit. 'having attained', < ἐπιβάλλω): another Homeric *hapax* (*Od.* 2.319), popular in Hellenistic verse; attested for Sappho (fr. 21.2).

**3[1098]** Neleus was the legendary founder of Miletus.

**4[1099]** Miletus was not particularly famed for this sanctuary of Aphrodite, and it is not clear why Theocritus has chosen to mention it here. Perhaps Nicias lived nearby. **καλάμω χλῶρον ὑπ' ἀππάλω:** the reeds make the precinct green. For this causal sense of ὑπό cf. LSJ A.II.3.

**5[1100] τῷδε:** in this word τ affects the pronunciation of δ and does not form a diphthong with υ (M. L. West 1970: 196-8); hence the apparently proparoxytone accent.

**6[1101] τέρψομ':** short-vowel subjunctive (ο for ω). Elision of -αι is common in Alcaeus and Sappho.

**7[1102]** The Graces lend beauty and charm to any human artistic endeavour; Nicias is called their 'offspring' because his poetry is charming and beautiful (cf. 498). The metaphor is a common one: see Gow 1952b: II 142. **ἴερον:** a variant prosody ~ ἴρον.

**9[1104] Νικιάας:** fem. gen. sing. of Νικίας, an adj. = 'belonging to Nicias'.

**10-11[1105-6]** Much effort went into making the distaff (8 πολυμόχθω), and Nicias' wife will expend much effort in using it.

**10[1105] τῷ:** relative.

**11[1106] βράκη:** i.e. φράκεια. Here (uniquely?) of fine clothing, not 'rags'.

**12-13[1107-8]** Gently humorous (cf. 15-16, 22 n.). This domestic activity is described in high-sounding epic phraseology: μήτερες ἄρνων is a dignified periphrasis for 'sheep'; ἐύσφυρος is used elsewhere of epic heroines.

**12[1107] μαλάκοις . . . πόκοις:** accusative of respect, with πέζαιντ' middle for passive.

**13[1108] Θευγένιδος:** her name is the middle word of the middle line of the poem: cf. Moritz 1968 (on Horace), Virg. *Ecl.* 1.42.

**14[1109] ἀννυσίεργος** 'getting work done' (< ἀνύω). For the sentiment cf. 10.

**15-16[1110-11]** Join εἰς . . . δόμοις (acc. pl.).

15[1110] ἀκίρας ‘feeble’, or perhaps ‘slothful’. A very rare word.

16[1111] ἔσσαν = οὔσαν; also Doric (cf. 200).

17-18[1112-13] Syracuse, in the ‘three-promontoried’ island of Sicily, was founded in 734 by Archias from Corinth, the original name of which was Ephyra.

17[1112] τοι = σοι; sc. ἐστί. ἄν ὥς = ἦν ὁ ἐξ.

18[1113] μύελον: an unusual metaphor. The marrow was prized as a toothsome tit-bit; hence the word here perhaps suggests delicacy as well as innermost vital force. For the latter sense perhaps translate ‘life-blood’.

20[1115] νόσοις is accusative plural, and the infinitive ἀπαλάλκεμεν depends on σόφα: ‘drugs skilled at averting diseases’. Cf. Pindar, *Ol.* 8.85 ὀξείας δὲ νόσους ἀπαλάλκοι.

21[1116] πεδ’ = μετ’.

22[1117] εὐαλάκατος: a humorous epicizing coinage, with reference to Homeric phrases such as ἐυκνήμιδες Ἀχαιοί and ἐυμελίω Πριάμοιο: Theugenis will be as famous in the sphere of housewifery as those heroes were for their weapons of war.

23[1118] The word-play αἰεί ~ αἰεῖδιν/ἄσιδός, hinting at immortality through poetry, is very common (Williams 1978: 38; cf. 275 n.). Theugenis, like the distaff, is φιλέριθος (1; cf. 14); Theocritus is φιλάσιδος. The ivory distaff will remind her of Theocritus; the poetic *Distaff* will celebrate both its recipient’s industry and its donor’s love.

24-5[1119-20] By addressing the distaff Theocritus has contrived to praise Theugenis indirectly. Now he praises the value of his own gift indirectly by introducing an anonymous speaker. The ‘someone might say’ sentiment is common in Greek poetry (e.g. *Il.* 4.176-81, 6.479).

25[1120] Ring-composition ~ line 1: δώρωι ~ δῶρον, φίλων ~ φιλέριθ’. ὀλίγωι: Theocritus imbues the speaker’s words with his own self-disparagement: the gift is slight, but the gratitude which prompts it is great. Theocritus’ description belies this alleged slightness: the distaff, like *The Distaff*, is in fact precious, highly wrought, and exotic in appearance.

## XV

*Simias*

Simias of Rhodes (fl. c. 290–270 BC), grammarian and poet, published three books of Γλῶσσαι ('On Rare Words') and four books of ποιήματα διάφορα, of which only brief fragments survive: they included hexameter pieces entitled Ἀπόλλων and Γοργώ (? his mistress), epigrams, and poems in innovatory metres. He is the first known composer of pattern-poems, later called *technopaegnia*, in which lines of various lengths are used to produce a particular shape on the page. *Wings*, *Axe* and *Eggs* survive, all in Doric dialect. If he was the inventor of pattern-poems Simias may have derived his idea from prose dedications inscribed on awkwardly shaped objects; but it seems unlikely that his verses were themselves intended for inscription on real axes, eggs or wings. (Pattern-poems are found also in Sanskrit literature: they include a sword, a bow, a lotus-flower and a stream of cow's urine.)

In *Wings* each wing has six feathers, i.e. lines, of decreasing length; the epic phrase 'winged words' (ἔπεα πτερόεντα) is made real. The wings belong to a grotesque statue of Eros, a bearded child, who speaks the poem in the manner of a dedicatory epigram. The poem is in fact an αἵτιον for the statue's odd appearance. The manuscripts' text is corrupt, and the content of Eros' speech is not clear in every detail. Its theology is partly Orphic: this is the demiurge Eros, who took over governance of the world from Uranus and Ge. The statue thus represents an amalgam of Eros' attributes: he is ancient, hence bearded, but depicted in traditional Hellenistic fashion as a winged child.

*Metre.* Choriambics (—υ—) followed by υ—, decreasing by one choriamb per line from 5 *ch* + υ— to υ— alone in the shortest feathers, then increasing again.

*Bibl.:* Text: Gow 1952a: 172–9; *CA* pp. 116–20. Gen.: Higgins 1987, Luz 2010, Kwaspiś 2013.

> George Herbert, *Easter Wings*. Theocritus composed the Σῦριγξ in the shape of a pan-pipe, and a certain Dosiadas wrote a Βωμός or *Altar*, which was imitated by Besantinus and by George Herbert. Cf. Herrick's *Anthem to Christ on the Cross*; *The Mouse's Tail/Tale in Alice in Wonderland*; G. Apollinaire, *Calligrammes*.

1[1121] βαθυστέρνου: referring to the earth's deep and fertile plains; a standard expression (cf. Pindar, *Nem.* 9.25 βαθύστερνον χθόνα). Ἀκμονίδαν τ' ἄλλυδις ἐδράσαντα 'who set apart the son of Acmon'. Eros displaced Ge and Uranus, son of Acmon, as ruler of the world: cf. 11–12. ἄλλυδις 'apart' or 'aside'; the word occurs elsewhere only in combination with ἄλλος, meaning 'in different directions'.

2[1122] τόσος 'of such a <small> size'.

3[1123] ἔκραιν 'governed': cf. 10. Ἀνάγκα: according to one version of the Orphic cosmogony Χρόνος and Ἀνάγκη ruled jointly at the beginning of time and were parents of Χάος and Αἰθήρ (cf. 6–7). Here Ἀνάγκη seems to be imagined as overseer of the rule of Uranus and Ge. At Plato, *Symp.* 197b Agathon says that before the birth of Eros πολλά καὶ δεινὰ (cf. 4 λυγροῖς) θεοῖς ἐγένετο, ὡς λέγεται, διὰ τὴν τῆς Ἀνάγκης βασιλείαν. (This confirms that τᾶς, not Γᾶς, is the correct reading in line 4.)

4[1124] φραδαῖσι 'will', 'purposes', a meaning not given by LSJ.

5–7[1125–7] †πάνθ' ὅσ' ἔρπει† | δι' Αἰθρας | Χάους τε: presumably a reference to the gods (Plato's θεοῖς, 3 n.), Αἰθρα being a synonym for Αἰθήρ. ἔρπει is almost certainly a corruption caused by the preceding ἔρπετά; but emending the word to a different verb (e.g. ἐμπνεῖ Kaibel) does nothing to ease the harsh lack of a conjunction in this clause.

7[1127] Χάους: Hes. *Theog.* 117–22 relates how Chaos was created first, then Γαῖα, Τάρταρα and Ἔρος. Simias seems to be alluding to this tradition rather than to the Orphic cosmogony which had Eros born from an egg placed in the αἰθήρ by Χρόνος.

10[1130] Eros gained power not by force (for he is not the son of Ares – 9) but by 'gentle-minded persuasion'.

11[1131] μυχοί 'recesses', i.e. 'depths'. χάλκεος οὐρανός: a Homeric expression (*Il.* 17.425) – heaven a solid vault of bronze.

12[1132] ἔκρινον δὲ θεοῖς θέμιστας: in Homer κρίνειν θέμιστας = 'give judgments'; but here perhaps 'made ordinances' or 'laid down rules' gives better sense; cf. 438 n. The imperfect is inceptive, implying 'began to . . . '.

## XVI

### *Phanocles*

In the Hellenistic period several poets were inspired by the pseudo-Hesiodic mythological poem *Γυναικῶν Κατάλογος* (otherwise known as *Ἠοῖαι*, because each new heroine was introduced with the words ἢ οἷη, 'or like her . . .'). Book 3 of *Hermesianax* Λεόντιον listed famous love-affairs (the only long surviving passage (*CA* pp. 98–100, *HC* pp. 162–75) begins (οἷην), Nicaenetus of Samos wrote his own *Γυναικῶν Κατάλογος* (*CA* p. 2),



and a certain Sosicrates or Sostratus an Ἠοῖοι (*SH* 731–4: a masculine parody of Hesiod?). This fragment of a long poem by Phanocles is in the same tradition (ἦ ὥς in line 1 is a variation on Hesiodic ἦ οἶος). The poem's title was Ἐρωτες (cf. Lat. *Amores*) ἢ Καλοῖ; and a few other exiguous fragments (*CA* pp. 108–9) confirm that it was a catalogue of male homosexual love-affairs.

The fragment tells an unusual version of the story of Orpheus' death: he was torn to pieces by the jealous Thracian women as he wandered disconsolately through the countryside thinking of his beloved Calais. The αἴτιον-theme was clearly prominent in Phanocles' poem: this fragment reveals why the Thracians tattoo their women and, in passing, who introduced homosexuality amongst them and why Lesbos is famous for song. The main αἴτιον is strongly signposted by the tell-tale ἐκ κείνου (21) and εἰσέτι νῦν (28). The whole piece has a mournful, elegiac tone, which infects not only the death of Orpheus but also the description of his loves in lines 1–6. The shady groves through which he wanders (3) and the 'sleep-robbing cares' which wear him out (5) are symbolic of unrequited love – Orpheus can captivate the natural world with his song, but not his beloved Calais.

Of Phanocles we know nothing. Equally obscure is his source for the tale of Orpheus and Calais. Various stories were told of Orpheus' death, the most common being that he was murdered by Thracian women whom he rejected in mourning for Eurydice; but no extant independent source links him with homosexual love. It seems not impossible that Phanocles invented the story himself, making Calais the beloved because (1) he was a well-known fellow-Argonaut (2) he came from Thrace (cf. *Ap. Rh.* 1.211–23) and (3) his name evokes the standard adjective of homosexual admiration, καλός (hence Καλοῖ of the poem's title, 'Pretty Boys'). No other independent account connects Orpheus with the origins of tattooing.

The style of the fragment contrasts with that of Callimachus' elegiac narratives (41–131, 132–273). Phanocles cultivates a simplicity far different from Callimachus' overwhelmingly animated persona. The narrative moves along smoothly and is clearly signposted (7 τὸν μὲν, 11 τοῦ δ', 15 τὰς δ'), and the tone of the language evokes epic. Much of the phraseology, and almost all the vocabulary, can be paralleled from Homer (including several *hapax legomena*: γλαυκός, ἐμπορέω, ἡμερτός, κιθαριστής, μελεδώνη, ῥόθιος). Many epithets are conventional: 6 θαλερόν, 14 γλαυκοῖς, 15 πολίη, 24 δεινόν, 26 στυγεροῦ. The sense rarely runs over without pause from one couplet to the next. There is much repetition, on both metrical and lexical levels: lines 4, 6, 8 and 10 all have a sense-break after the first word; frequently words at the end of each half of the pentameter are in (often

rhyiming) agreement (2, 6, 12 cj., 14, 16, 18, 26, 28); θυμός is found at 2 & 4, πόθος 4 & 10, Κάλαις 2 & 6, θάλασσα 13 & 15 (both at line-end), λιγύς/λιγυρός 16, 17 & 19, στίλβειν 25 & 27, γυναικες 23 & 27 (both at line-end).

*Bibl.*: Edn: CA p. 106–8. Gen.: Marcovich 1979, Stern 1979, Asquith 2005.

> Ovid, *Met.* 11.1–66.

**1–2[1133–4]** The lines are structured chiasmically: father, son; son, father.

**1[1133]** = Ap. Rh. 4.905 (with εἰ μὴ ἄρ' for ἢ ὥς). Most critics believe that Apollonius is the borrower; but there is no real evidence that Phanocles wrote earlier. **Θρηϊκίος**: both Callimachus and Apollonius vary the quantity of ι in this word. In extant pre-Hellenistic poetry only Θρηϊκίος is found, but some lost source may well have had ἰ.

**2[1134]** ἐκ θυμοῦ . . . στέρξε: a variation on the Homeric ἐκ θυμοῦ φίλεον/-έων (*Il.* 9.343, 486). **Κάλαιν**: Calais and Zetes were winged sons of Boreas. As members of the Argonautic expedition they saved Phineus from the Harpies (Ap. Rh. 2.240–447). According to one account they were killed by Heracles because they persuaded the Argonauts to leave him behind at Cius (Ap. Rh. 1.1298–1308).

**5–6[1137–8]** Greek lovers conventionally waste away, literally as well as metaphorically (τήκομαι, etc.: 506, 611–12, 654–62). ἔρως is a malignant disease with only one real cure; but song can be a palliative (cf. pp. 158, 166, 179, 198).

**5[1137]** ὑπὸ ψυχῇ: cf. 507 ὑποκάρδιον ἔλκος.

**6[1138]** Occasionally in both prose and verse a genitive absolute is used when the participle might be expected to agree with a pronoun in the preceding clause, here accusative μιν. Smyth §2073 says this is ‘to emphasize the idea contained in the genitive absolute’; but here the main reason is probably to avoid a confusing double accusative. Cf. *Od.* 6.155–7 μάλα πού σ φ ι σ ι θυμός | . . . ἰαίνεται . . . | λευσόντων and Page 1938: 139–41.

**7[1139]** Βιστονίδες: the Bistones were a tribe in SW Thrace; but here the word is probably a recherché equivalent of ‘Thracian’. ἀμφιχυθεῖσαι: literally ‘pouring round’, i.e. surrounding, him.

**8[1140]** θηξάμεναι: the middle for active with this verb is found once in Homer (*Il.* 2.382).

**9–10[1141–2]** The women abhorred him because he made them redundant. The neatly aetiological theme of ‘first inventor’ (πρῶτος εὐρετής) is found frequently in Greek poetry of all periods.

**10[1142] θηλυτέρων:** objective genitive. In Homer θηλύτερος is always adjectival, but Hellenistic poets used it as a noun.

**11[1143]** Cf. *Il.* 17.126 ἔλχ’, ἵνα ὥμοισιν κεφαλὴν τάμοι ὀξεί χαλκῶι.

**12[1144]** The correction Θρηϊκίηι is probably right: Orpheus’ lyre is often called ‘Thracian’ (e.g. Hermesianax fr. 7.2, *HC* fr. 3.2, pp. 162–3 Θρηϊσσαν στειλάμενος κιθάρην), and this position for adjective and noun in agreement is a favourite with Phanocles (see p. 216).

**13[1145] ἥλωι:** no other source mentions the nail. **καρτύνασαι** ‘fixing it firmly’, a slight extension of the usual meaning ‘strengthen’, ‘make firm’.

**15[1147]** Cf. *Il.* 4.248 πολίῃς ἐπὶ θινὶ θαλάσσης.

**16–17[1148–9]** Dr R. D. Dawe suggested the two-line lacuna after line 15 and strong punctuation before ἐνθα (17). This solves three problems: (1) The text as transmitted has no mention of the famous detail of the singing head (except indirectly in 17 λίγειαν). (2) If the head’s melodiousness is mentioned in the lacuna, ὥς can be translated ‘likewise’. In the transmitted text ὡς/ὥς is very difficult (‘in this way?’ ‘when . . . then?’ ‘as it were?’). (3) ἐνθα (‘there’, not ‘then’) can refer to the island of Lesbos rather than to the awkward plural antecedent αἰγιαλούς.

**16–19[1148–51] λιγυρῆς . . . λίγειαν . . . λιγυρήν:** the repetition represents the ceaseless melody: the lyre was *still* playing as it was placed in the grave.

**16[1148]** ‘. . . and likewise the sound of his tuneful lyre spread over the sea’: LSJ ἐπέχω VI.2.a.

**20[1152] Φόρκου στυγνὸν ἔπειθεν ὕδωρ:** Phorcus or Phorcys was a sea-god (ἄλως ἀτρυγέτοιο μέδοντος, *Od.* 1.72), and Φόρκου . . . ὕδωρ is a periphrasis for ‘sea’ – the lyre formerly had the power (imperf. ἔπειθεν) to charm rocks and seas: cf. *Il.* 16.34–5 γλαυκὴ δέ σε τίκτη θάλασσα | πέτραι τ’ ἠλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηνής. The water is described as στυγνὸν because the sea (and rocks) are proverbially unhearing and unsympathetic (cf. Page 1938: 67): the adjective has concessive force, = στυγνὸν περ ὄν. On the text here see Lloyd-Jones 1990: 214–15.

21[1153] ἐκ κείνου, 'from that time', 'ever afterwords', marks the beginning of the aetiological section which concludes with εἰσέτι νῦν, 'to this very day', in line 28.

25-8[1157-60] Tattooing was practised by the Thracians for decorative purposes (Jones 1987: 145-6). Greeks, to whom it was familiar from Thracian slaves, considered it a barbarous custom and used it only to stigmatize runaways. Vase-paintings of the death of Orpheus show the murderous women as already tattooed (Zimmermann 1980).

25[1157] ἄς = ἔας. ἔστιζον 'began to tattoo', inceptive imperfect.

26[1158] κυάνεα: a funereal colour: cf. 1529, Gow 1952b: II 334. λελάθοιντο: the reduplicated aorist of λανθάνομαι is often used by Homer with no distinction in sense from the present.

27[1159] ποινάς: accusative in apposition to the sentence ('as a penalty . . .'). It is elsewhere found with the genitive (e.g. *Il.* 21.27-8 δυώδεκα λέξατο κούρους, | ποινήν Πατρόκλοιο); but here with the dative of interest. Repetition of στιζ- from line 25 neatly rounds off the aetiology.

## XVII-XX

### *Apollonius*

Apollonius was born in Alexandria, probably c. 295 BC. He succeeded Zenodotus as head of the Alexandrian library and was tutor to the future Ptolemy III Euergetes. He wrote epigrams, poems on the foundations of various cities, and a prose work on Zenodotus' edition of Homer (see p. 9). As a young man he is said to have quarrelled with his former teacher, Callimachus, and to have had a poor reception when he first recited the *Argonautica* in Alexandria. We are told that he retired in pique to Rhodes, where he rewrote the work and finally returned home to poetic fame. However, ancient biographies of poets are notoriously unreliable, and these stories may contain only a small grain of truth; an ancient commentator's list of the Telchines does not mention Apollonius (I n.)

Both the *Aetia* (which treated some episodes from the Argonautic saga) and the *Argonautica* were probably circulated or recited as 'work in progress' over a number of years, and numerous verbal allusions show their interdependence (see p. 9); *Idylls* 13 and 22 of Theocritus were written during this same period (see p. 156).

Apollonius' language, diction and phrasing are closely Homeric, and almost every line contains words and expressions quoted or adapted from

the *Iliad* or *Odyssey*. The present commentary has space to record only a small proportion of such allusions; see further Campbell 1981. But in spite of its lexical similarity to Homer and its epic scope and theme, the *Argonautica* is a self-consciously ‘Callimachean’ poem. Especially notable are the many aetiologies of places and customs, and the constant allusion to topical points of Homeric philology and textual criticism. The versification is smoother than that of Homer. There are few formulae or repeated lines. The gods play a smaller role; and the human protagonists are presented in a less idealized light. (ἀμήχανος is a frequent epithet.) For an epic the poem is not long (four books, 5835 lines). Thus the *Argonautica* is an attempt to revivify the old epic-heroic format using aspects of the new poetry. If Callimachus appreciated any ἐν αἰεσίμα διηγεκός, it ought to have been this one.

*Bibl.*: Edn: Fränkel 1961, Vian 1974–81 (with comm.). Comm.: Mooney 1912, Hunter 1989b (Bk 3), 2015 (Bk 4). Trans.: Green 1997. Biog.: Fraser 1972: I 749–54, II 1055–7, Pfeiffer 1968: 141–8, Lefkowitz 1981. Gen.: Knox and Easterling 1985: 586–98, Beye 1982, Goldhill 1991: 284–333, Feeney 1991: 57–98, Hunter 1993a, Harder, Regtuit and Wakker 2000, Clare 2002, Fantuzzi and Hunter 2004: 89–132, Harder and Cuypers 2005, Mori 2008, Papangelis and Rengakos 2008, Thalmann 2011. Diction: Campbell 1981.

## XVII

After a 200-line catalogue of the Argonauts, modelled on the Iliadic Catalogue of Ships, the poet tells of Jason’s departure from home, the Argonauts’ choice of leader (first Heracles, who refuses, then Jason), the preliminary sacrifices, and a quarrel between the heroes Idas and Idmon calmed by a song from Orpheus. As the weeping Jason takes a last look at Iolcus, the mood changes to one of joy and optimism. The harmony of the Argonauts’ oar-strokes beating in time to Orpheus’ lyre is compared to the feet of a happy chorus dancing in honour of Apollo; Chiron and his wife stand on the shore to display the young Achilles, hero of a future epic, to his Argonaut father Peleus. Vivid simile and description and swift changes of visual perspective emphasize the wondrous and exciting nature of this epic voyage (547–52; 1458–73).

**536–9[1161–4]** These lines allude to *Il.* 18.567–72 (harvest celebrations depicted on the shield of Achilles) ἡἰθεοὶ . . . | . . . | τοῖσιν δ’ ἐν μέσσοισι παῖς φόρμιγγι λιγείη | ἱμερόεν κιθάριζε . . . | τοὶ δὲ ῥήσσοντες ὁμαρτῇ | . . . ποσὶ σκαίροντες ἔποντο (cf. 24 n.).

536–7[1161–2] ἡ . . . ἡ πον . . . ἡ: the rising tricolon, each element slightly longer than the last, lends solemnity. Listing of various possibilities for a god's present location is a standard technique in religious contexts (cf. 277–82 n., 191–5). Diffident πον is often used by Homeric characters in direct speech when the motives and actions of gods are discussed. In Apollonius the narrating voice, too, uses it, with varying effects. The present context is similar to Homeric passages showing diffidence about divine actions. At 1217 πον perhaps draws together poet and audience as sharing a familiar experience ('or maybe . . .'). Sometimes, however, such words can highlight limits to the poet's knowledge or his role as questioner of tradition or innovator.

536[1161] Φοῖβω: as patron of music and the arts Apollo would be honoured with a choral performance in perfect rhythm and harmony. He plays a prominent role in the poem, invoked by the poet at the start, prayed to by Jason just before the present passage (1.411–24), and featuring in the Anaphe episode at the conclusion of Book 4. Πυθοῖ: the Delphic sanctuary of Pythian Apollo (1720 n.).

537[1162] ἡ πον 'maybe': this is a familiar scene. Ὀρτυγίη 'Quail island', another name for Delos, birthplace of Apollo; cf. 91 n. ἐφ' 'near'. Ἴσμηνοῖο: on the banks of the river Ismenus near Thebes was a sanctuary of Apollo Ismenius.

538[1163] στησάμενοι 'having set up', i.e. performing – normal usage. φόρμιγγος ὑπαί: ὑπό + genitive or dative (540) is common of musical accompaniment. ὁμαρτῆι: wherever this word occurs in Homer ἁμαρτῆι is a variant reading (e.g. at *Il.* 18.571, quoted at 536–9 n.). Perhaps Apollonius shows his preference.

539[1164] ἡμμελέως 'harmoniously', 'in time' (ἐν + μέλος). κραιπνοῖσι . . . πόδεσσιν: an inversion of the common Homeric phrase ποσ(σ)ὶ κραιπνοῖσι. ῥήσσωσι: generalizing subjunctive, common in Homeric similes (Smyth §2486).

540[1165] Ὀρφεῖος: one aspect of Apollonius' self-conscious approach to poetry is the prominence which he gives to Orpheus, the greatest poet of all. In the catalogue of Argonauts Orpheus is mentioned first (1.23–34), and his magical powers of song often benefit his companions (e.g. at 4.903–9 he out-sings the Sirens). πέπληγον: 326 n.

541[1166] ἐπὶ δὲ ῥόθια κλύζοντο 'the surge <produced by the oars> kept flooding on'.

542[1167] κήκειν ‘seethed’. Cf. *Il.* 7.262 μέλαν δ’ ἀνεκήκειν αἷμα.

543[1168] -σα ἔρι-: hiatus between the second and third elements of a dactyl is rare in Apollonius, whose versification in this respect is smoother than Homer’s. (Contrast Cleanthes 379, 387.) μένει: the effort they put into rowing.

544[1169] φλογὶ εἵκελα: a Homeric phrase. νηὸς ἰούσης: a Homeric clausula.

545[1170] τεύχεα: shields with polished metal fittings, hung along the after-galley to protect the oarsmen: Morrison and Williams 1968: 83 (pl. 10d), Casson 1971: 87 n. 53, 95, 146, 151 (pls 78, 103–4, 130, 132). μακραί . . . κέλευθοι: the wake stretching far behind. ἐλευκαίνοντο: a Homeric *hapax* (*Od.* 12.172).

546[1171] πεδίοιο: genitive of the place traversed is common with verbs of motion in Homer; here, by extension, of the eye’s movement across the plain. δι- eases the use of the genitive.

547[1172] ἤματι κείνω: a Homeric clausula.

548[1173] Imitation-cum-variation of *Il.* 12.23 καὶ ἡμιθέων γένος ἀνδρῶν. The Argonauts belonged to the Race of Heroes, ἀνδρῶν ἡρώων θεῖον γένος, οἱ καλέονται | ἡμίθεοι (Hes. *WD* 159–60; 424 n.). ἄριστοι: sc. ὄντες. Cf. *Il.* 6.209 γένος . . . οἱ μέγ’ ἄριστοι.

549[1174] Cf. *Il.* 3.47 πόντον ἐπιπλώσας.

550[1175] Πηλιάδες: the nymphs of Mt Pelion in Magnesia (SE Thessaly), where the timber for the *Argo* was cut (cf. Eur. *Med.* 3–6, Cat. 64.1ff.); the mountain forms a peninsula round which *Argo* had to sail before heading northwards. See map 2 (p. xii). ἐθάμβειον: a glance at the tradition, not in general followed by Apollonius, that *Argo* was the first ship, a wondrous sight: cf. Cat. 64.11 *illa . . . prima imbuit Amphitriten, 15 aequoreae monstrum Nereïdes admirantes*.

551[1176] Ἀθηναίης Ἰτωνίδος: Athena directed the building of the *Argo* at Pagasae in Thessaly. Iton, where she had a temple, was nearby.

552[1177] ἐπικραδάοντας ‘wielding’. κραδάω = κραδαίνω, ‘brandish’.

553–4[1178–9] ὄγ’ . . . Χείρων: such separation of the article from its noun, found already in Homer, is much affected in Hellenistic

poetry. ὄρεος: the centaur Chiron lived on Mt Pelion in Thessaly. ἄγχι θαλάσσης 'right up to the sea': a Homeric clausula.

554[1179] Φιλλυρίδης: Chiron, tutor of Achilles, was son of the nymph Philyra. Patronymics and metronymics in -ίδης often take a heavy first syllable for metrical convenience, either by lengthening the vowel or by doubling the consonant. πολιῆι δ' ἐπὶ κύματος ἄγῃ: literally 'on the wave's grey breaking-place', i.e. on the beach, greyish-white with foam. The phrase is a recherché variant on the Homeric πολιῆς ἐπὶ θινὶ θαλάσσης: ἄγῃ (< ἄγνυμι) is a very rare word.

555[1180] βαρείη χειρί: a Homeric phrase. Centaurs are normally represented with hands: they have a human body fronting a horse's body with four legs. κελεύων 'urging them on'. πολλά is virtually an adverb.

556[1181] 'He propitiously pronounced on (ἐπ-) them a safe return as they set out.' πηρός = 'maimed', and so ἄπηρος/-ης = 'unharméd'.

557[1182] σὺν καὶ οἱ = καὶ σὺν οἱ. παράκοιτις: her name was Naïs or Chariclo. ἐπωλένιον: Achilles is a 'babe in arms' (ὠλέναι). This detail fixes the time of the Argonautic expedition relative to the war against Troy.

558[1183] Πηλεΐδην Ἀχιλλῆα: a Homeric formula. The *Iliad* has as its theme μῆνιν . . . Πηληϊάδεω Ἀχιλῆος (1.1). For the *Argonautica* this is a significant moment: Peleus leaves behind his son and Apollonius leaves behind the conventions of traditional heroic epic. δειδίσκετο: in Homer 'greet' or 'pledge'; here, uniquely, Apollonius uses it as a synonym of δείκνυμι (to which it is not in fact related).

## XVIII

After a lengthy stay with the women of Lemnos, who had murdered their husbands, the Argonauts are finally persuaded to leave the island by Heracles, who despises time spent on unheroic amatory pursuits. Having passed through the Hellespont they reach the land of the Doliones, and are hospitably received by King Cyzicus; but on leaving they are blown back to land and in the darkness kill their former host in a confused mêlée. Departing after the funeral they compete to see who can row the longest; Heracles easily wins, but breaks his oar.

Heracles is not suited to this new type of epic. He is a hero of the old school – strong, direct, self-reliant. He refused the Argonauts' offer of



leadership; he kept sullenly by the ships when his companions engaged in heterosexual diversions on Lemnos; and in the present passage his exaggeratedly heroic prowess reduces him to astonished impotence. He is not at home in this company; and it comes as no surprise to find him written out of the poem in the next scene, where he ranges the Mysian countryside distractedly in search of his beloved Hylas, whom the nymphs have stolen away. The Argonauts put to sea without him (see 1134 n.), and the sea-god Glaucus prophesies that he must instead perform the Twelve Labours. In Libya towards the end of the poem he is glimpsed dimly on the horizon as he makes off with the Hesperides' golden apples, which he has removed by brute force after killing their guardian serpent. His action there contrasts with Jason and Medea's removal of the Golden Fleece from its tree after Medea had charmed its guardian snake to sleep. Heracles is a foil to contrast with the new, subtler, more romantic ethos of Apollonian epic.

**1153[1184]** ἔρις 'spirit of rivalry' to see who would be the last to stop rowing.

**1154[1185]** ἀμφί: adverbial: 'all round'.

**1155[1186]** ἐστόρεσεν . . . κατὰ δ' εὕνασε: bed-metaphors: στόρνυμι of making a bed smooth, κατευνάζω of putting to sleep, i.e. making calm.

**1156[1187]** γαληναίῃ πίσυνοι: i.e. confident that the calm would last – wrongly, as it turned out (1159). ἐπιπρό 'onward': common in Apollonius but not found in extant earlier poetry.

**1157-8[1188-9]** οὐ . . . οὐδέ: the reinforced double negative is of a type standard in Greek of all periods: οὐ qualifies κίχον; οὐδέ ('not even') qualifies Ποσειδάωνος ἵπποι. διέξ suggests that the ship cut through (δι-) the waves so quickly as to keep leaping out (-έξ) of them.

**1158[1189]** Ποσειδάωνος . . . ἵπποι: for Poseidon's horses and their breathtaking speed over the sea cf. *Il.* 13.23-31. κίχον: aorist of κίχάνω, 'overtake'.

**1159[1190]** ἔμπης 'nevertheless' (in spite of the γαληναίῃ in which they had been πίσυνοι). ἐγρομένοιο σάλου: genitive absolute. Another sleep-metaphor (cf. 1155 n.).

**1160[1191]** νέον: anew each day. ἐκ 'from the direction of'. ὑπὸ δειέλον 'as evening approaches'. δειέλον = 'afternoon' in Homer, 'evening' often in later writers. The change in air pressure resulting from land cooling more quickly than water typically causes offshore breezes to develop after sunset. ἡρέθονται 'rise up' (form of the root ἄειρ-).

**1161[1192] μετελώφειον:** the imperfect tense implies that they kept stopping, i.e. each man (but not all at once) kept resting.

**1161-3[1192-4] ὁ . . . Ἡρακλῆς:** 1178-9 n.

**1162[1193] πασσυδίηι μογέοντα:** they kept rowing with all possible speed (πᾶν + root σεύομαι), but wearily. **κάρτεϊ χειρῶν:** a Homeric clausula.

**1163[1194]** The power of his rowing shook the ship's timbers. Cf. *Hom. Hymn to Apollo* 403 τίνασσε δὲ νῆια δοῦρα.

**1164-6[1195-7]** They are sailing just out from (1166 τυτθὸν ὑπέκ) the coast of Phrygia along the SE shore of the Propontis, into which flows the river Rhyndacus, dividing Phrygia from Mysia.

**1164[1195] λειλημένοι** 'eager for', i.e. keen to reach, + genitive.

**1165[1196] μέγα τ' ἥριον:** < *Il.* 23.126. **Αἰγαιῶνος:** a hundred-handed giant mentioned in the *Iliad* (1.396-406) and elsewhere.

**1166[1197] παρεμέτρεον** 'passed by'. Homer has μετρέω = 'traverse': cf. Lat. *iter metiri*. Ancient ships hugged the coast whenever they could. **εἰσορόωντες** 'keeping in sight' the river and barrow.

**1167[1198]** Literally 'levering up furrows from the turbulent swell', i.e. making furrows with his hugely deep oar-strokes. Ploughing is a common metaphor for rowing; cf. 1284-5 n. **τέτρηχα** is an irregular perfect of ταρασσω, but Hellenistic poets probably thought it was related to τρηχύς.

**1168[1199] ἄξεν:** aorist of ἄγνυμι. **τρύφος:** accusative neuter, 'fragment' (from θρύπτω, 'smash in pieces') – a Homeric *hapax* (*Od.* 4.508).

**1169[1200] ἄμφω:** this word, like δύο, is sometimes indeclinable (cf. 982-3 n.). **πέσε δόχμιος** 'he fell over sideways'.

**1170[1201] παλιρροθίοισι** 'on the backwash'.

**1171[1202] παπταίνων** 'looking round'. The word is often used of persons in an agitated state. Heracles looks round for the oar without which he feels uncomfortable. **ἀήθεσον:** imperfect of ἀηθέσσω, a Homeric *hapax* (*Il.* 10.493) = 'be unaccustomed'. **ἡρεμέουσai:** ἡρεμάσιος and its cognates are Attic words (= ἡσυχος) not found in earlier epic poetry.

## XIX

After various adventures the Argonauts at last arrive in Colchis. At the start of Book 1 the poet had evoked Apollo; but as Book 3 begins he calls on Erato, the Muse whose name suggests an association with love, for inspiration. The new Muse heralds a new, romantic element within the epic, foreshadowed already by Jason's attractions for the Lemnian queen in Book 1. Book 3 opens with a witty scene on Olympus: Hera and Athena persuade Aphrodite to let Eros shoot Medea, daughter of the Colchian king Aeetes, with one of his arrows, so that she will fall in love with Jason and use her magic powers to help him gain the Fleece. When Jason courteously presents his case, the king refuses to hand over the Fleece unless Jason can emulate him in performing a frightful task: he must yoke and plough with fire-breathing bulls, sow dragon's teeth, and reap the crop of armed men which springs from them. In despair, Jason accepts the challenge.

Thanks to Eros' arrow, Medea has already fallen in love with Jason and has responded favourably to an appeal to help him. Book 3 is largely concerned with her mental turmoil, torn as she is between love for Jason and loyalty to her father. In Apollonius a series of monologues, of which 771–801 is the longest, shows her striving in vain against her divinely inspired obsession. Brooding, atmospheric description and vivid simile (744–70) lead into her anguished and vacillating speech, which culminates in a short-lived resolution for suicide. But at last the inevitable choice is made, and she waits impatiently for daybreak (802–24). Later, at a private rendezvous, she will hand over drugs to make Jason invulnerable, and he will promise to take her home as his wife. The book closes with his successful accomplishment of the task.

For most readers Apollonius' psychologizing treatment of Medea is the high point of the epic. Virgil's portrait of Dido and Ovid's wavering heroines in the *Metamorphoses* owe much to Apollonius. Apollonius in turn owes much to the impassioned Medea of Euripides: compare, for example, lines 771–801 with *Medea* 1019–80, where she agonizes over the murder of her children. Allusions of this type are important reminders of the later history of Medea and Jason. In Book 3 Apollonius plays down her darker aspects, concentrating mostly on the young girl's conflicting emotions; but to some degree in Book 3, and increasingly in Book 4, it becomes clear that as descendant of Helios and priestess of Hecate she has great power for evil as well as for good.

These lines make an interesting contrast with Theocritus' second *Idyll* (574–738): in both passages a young sorceress, alone in the silence of the night, tries vainly to come to terms with the irresistible power of Eros.

*Bibl.*: Comm.: Hunter 1989.

**744ff.[1203ff.]** These lines are pervaded by echoes of *Il.* 10.1–16 (the Greeks have been routed, and Agamemnon is sleepless with worry) ἄλλοι μὲν . . . | εὐδον παννύχιοι μαλακῶι δεδμημένοι ὕπνωι | ἀλλ' οὐκ Ἀτρεΐδην Ἀγαμέμνονα ποιμένα λαῶν | ὕπνος ἔχε γλυκερὸς πολλὰ φρεσὶν ὀρμαίνοντα. | ὥς δ' ὅτ' ἂν ἀστράπτῃ πόσις Ἥρης ἠυκόμοιο | . . . | ὥς πυκὶν' ἐν στήθεσσιν ἀναστενάχῃ Ἀγαμέμνων | νειόθεν ἐκ κραδίας, τρομέοντο δέ οἱ φρένες ἐντός . . . In addition to the basic similarity of situation ('everyone except X was asleep') there are specific verbal echoes: 2 ἀλλ' οὐκ ~ 751 ἀλλὰ μάλ' οὐ, 5 ἀστράπτῃ ~ 756 ἐνιπάλλεται αἶγλη, 9 πυκὶν' ~ 755 πυκνά, 9 ἐν στήθεσσιν ~ 755 στήθεων and 760 στήθεσσι, 10 νειόθεν ἐκ κραδίας ~ 755 κραδίη, 10 τρομέοντο ~ 760 ἐλελίζετο, 10 ἐντός ~ 755 ἔντοσθεν. Apollonius has transferred the words from a martial to an erotic context (see. p. 8): it is with this sort of Homeric reference that the *Argonautica* points its originality. Here the basic Homeric structure is filled out with original detail. As night approaches, the sailors remain vigilant; traveller and doorkeeper think of rest; and a bereaved mother (a dissonant element of foreboding) is wrapped in the sleep of exhaustion. Silence reigns throughout the city, but Medea is in inward turmoil. This passage was the source for *Aeneid* 4.522ff. (*nox erat* . . .).

**745[1204]** Ἑλίκη: another name for Ἄρκτος, the Great Bear (314 n.), used for night-time navigation because in antiquity it revolved (ἐλίσσειν) round the pole and never set.

**746[1205]** ἔδρακον: aorist (of δέркоμαι): 'had turned their eyes towards . . .'. τις ὁδίτης 'many a traveller': LSJ τις A.II.1–2.

**747–8[1206–7]** τίνα παίδων | μητέρα τεθνεώτων 'a mother of dead children'. Who she is, and why her children have died, is not elaborated. Exhausted with grief, she has fallen into a deep slumber (ἀδινὸν . . . κῶμ'). In a previous scene (616ff.) Medea was overcome by ἀδινὸς ὕπνος, only to be shaken by terrible dreams. (Some see this mother of dead children as an allusion to the fears of Medea's sister Chalciope, whose sons have incurred the king's anger by helping the Argonauts. Others see an allusion to Medea's maternal care for Jason, or to the fact that ultimately she will herself be the mother of dead children.)

**749[1208]** κυνῶν ὕλακή: contrast 603–4 n. θρόος 'hubbub', a Homeric *hapax* (*Il.* 4.437) but common thereafter.

**750[1209]** ἡχῆις: ἡχώ means 'noise' as well as 'echo'. μελαινομένην: present tense: 'growing dark' (similarly imperfect ἄγεν, 744).

**751–2[1210–11]** Adapted from *Od.* 15.7–8 Τηλέμαχον δ' οὐχ ὕπνος ἔχε γλυκύς, ἀλλ' ἐνὶ θυμῷ | νύκτα δι' ἀμβροσίην μελεδήματα πατρός ἔγειρεν.

**752[1211]** **Αἰσονίδαο:** Jason, son of Aeson. Objective genitive.

**753[1212]** **δειδυῖαν:** a feminine form δειδυῖα would be expected from the Homeric perfect participle δειδιώς/-ότος. Apollonius' form is presumably a contraction of this. οἷσιν 'by which'. ἔμελλε: sc. Jason.

**754[1213]** **ἀεικελίη** 'unseemly' (< ἄ + εἰκός), i.e. not a worthy end for such a hero. **νειὼν Ἄρηος** 'fallow land of Ares', the ground in which Aeetes was accustomed to sow the dragon's teeth and reap his crop of armed men.

**755–60[1214–19]** It has been suggested that these lines should be transposed after 765, on the grounds that (1) Medea's pity (761) should arise from the idea of Jason's impending doom (753–4) and not from her own confused thoughts (755–60); (2) lines 752–4 + 761–5 are a neatly framed unit; (3) the simile illustrates Medea's unsettled mind and ought to be juxtaposed with lines 766–9, which describe her confused state. (Fränkel 1950: 126–7.) The suggestion is attractive; but (1) the simile illustrates not the indecision of 766–9 but Medea's μελεδήματα (752), which prevent her from sleeping (751–4); and (2) it is hardly surprising to find abrupt transitions in a passage which describes extreme mental turmoil.

**755[1214]** **πυκνὰ . . . ἔθυιεν:** literally 'seethed thick and fast', i.e. was in furious turmoil.

**756–9[1215–18]** A famous simile (> Virg. *Aen.* 8.20–5): Medea's heart wavered like a sunbeam reflected indoors from water swirling in a basin or pail. The main point, ἔνθα καὶ ἔνθα, is picked up again in Medea's words at 771, νῦν ἔνθα κακῶν ἢ ἔνθα γένωμαι . . .; There is some evidence to suggest that the image may be borrowed from a philosophical source: Hunter 1989: 179.

**756[1215]** **ὥς τις τε:** the so-called epic τε (LSJ B, 1161), introducing a generalization. **ἐνιπτάλλεται:** πάλλομαι is often used of a racing heart.

**757[1216]** **τό:** relative. **νέον:** adverbial: 'freshly'.

**758[1217]** Cf. 1162 n. **γαυλῶι** 'pail', a Homeric *hapax* (*Od.* 9.223).

**759[1218]** **στροφάλιγγι:** the swirling of water just poured.

**761–5[1220–4]** This surprisingly technical description of Medea's headache, basically reminiscent of descriptions of wounds in Homer

(e.g. *Il.* 13.567–9, 14.465–6), owes much to contemporary researches on sensation and perception by the physicians Herophilus and Erasistratus (Solmsen 1961: 195–7).

**762–3[1221–2]** **τεῖρ'**: sc. αὐτήν. **σμούχουσα**: the 'smouldering' fire of love. **χρός**: χρώς = 'flesh' as well as 'skin'. **ἄραιός | ἴνας**: the body's fine nerves. **ἰνίον**: the bottom-most part of the skull.

**763[1222]** **ὑπό . . . ἄχρις** 'right up under'; ἄχρις is adverbial.

**764–5[1223–4]** **όπιπότ'**. . . **ένισκίμψωσιν** 'whenever they hurl . . .': the agony of love is like a wound from an arrow. In epic poetry, relative and temporal clauses sometimes take the subjunctive without ἄν/κε when the reference is to a general condition: Smyth §2412.

**765[1224]** **ἀκάματοι . . . ἔρωτες**: perhaps 'feelings of desire, which never abate' rather than 'The Erotes, untiring in their attentions': the personalized plural, though commonly used of Aphrodite's attendants in the Hellenistic period, would be odd in a book which has Eros himself as a major character. (The distinction between ἔρωτες and Ἔρωτες is, however, a modern typographical one, and it does not correspond to separately definable ancient concepts.)

**766–7[1225–6]** **φῆ** 'she thought'. **ἄλλοτε** goes with φῆ, οἱ (= Jason) with δωσέμεν (fut. infin.). Enclitic pronouns tend to be attracted towards the beginning of a sentence, even if their verb is some distance away: cf. 22 n.

**766[1225]** **θελκτήρια φάρμακα ταύρων**: the genitive is dependent on the adjective: 'drugs to charm the bulls'. Medea has promised to provide these the next day (736–8).

**767[1226]** **οὐ τι** 'not at all' (sc. δωσέμεν). **καί αὐτή**: as well as Jason, whom the bulls will kill if she does not help him.

**768[1227]** **αὐτίκα** 'presently' (a third option): cf. 1508–9 n. **θανέειν**: Homer has several second aorist infinitives in -έειν; cf. 809 ἐξελέειν. Their origin is obscure.

**769[1228]** **αὐτως** 'just as she was'. **εὐκηλος** 'doing nothing', literally 'at one's ease' (cf. 431). **ότλησέμεν**: ότλειν, 'bear' (related to τλάω, etc.), is not found in extant pre-Hellenistic poetry.

**770[1229]** **δοάσαστο** ‘was in two minds’ (from **δοιάζω**, related to **δοιός**, ‘double’): cf. 819. In Homer **δοάσαστο** (apparently from a different root) means ‘seemed’.

**771–801[1230–60]** At lines 766–9 Medea has mentioned three options: (1) giving the **φάρμακα** to Jason; (2) not giving them, but killing herself; (3) doing nothing. In this soliloquy she first thinks about (3) (778–9), then seems to be considering (1); then (3) again (783–5). This leads to a new possibility, giving the **φάρμακα** and killing herself (785–90); but this is rejected as likely to bring disgrace (791–8). At last she turns without conviction (**ἀν** . . . **εἴη**, 798) to (2) (798–801); but the sequel shows that she in fact chooses (1), which has never been fully discussed.

**771[1230]** Indirect question, dependent on **πάντῃ** . . . **ἀμήχανοι**, which effectively = **οὐκ οἶδα**.

**772[1231]** **ἀλκή** + genitive = ‘defence against’.

**773[1232]** **ἔμπεδον** ‘continually’ (lit. ‘in the ground’, i.e. steadfastly). **ὤς**: exclamatory.

**774[1233]** **Ἀρτέμιδος** . . . **βελίεσσι**: in Homer sudden death in women is attributed to the arrows of Artemis: cf. e.g. *Od.* 11.172–3. (Medea, who in Book 3 is closely associated with Artemis and Hecate, is instead a victim of the arrow of Eros.) **πάρως** ‘earlier’, defined by the following clause.

**776[1235]** **Χαλκιόπης υἱας**: Medea’s nephews, sons of Phrixus and her sister Chalciope. On the death of their father, who had been originally carried to Colchis on the back of the Golden Ram, they set sail for Orchomenus in Boeotia to claim his property. But Medea is wrong in thinking that they ‘reached the Achaean land’: they had in fact met the Argonauts (in Book 2) on the Isle of Ares in the Black Sea, and had sailed back with them to help win the Fleece. (The conjecture **νῆα κομίσσαι** in 775 avoids this difficulty of Medea’s mistake (‘before the Achaean ship brought Chalciope’s sons’); but **κέῖθεν** in 777 can hardly refer to anywhere but Greece.) **τις** is to be understood with **θεός**.

**777[1236]** **πολυκλαύτους** . . . **άνίας** ‘woes causing much weeping’, in apposition to **τούς**.

**778[1237]** **φθίσθω** ‘let him perish’, third person singular imperative middle of **φθίω**.

779[1238] **λελάθοιμι**: reduplicated aorist optative of *λανθάνομαι*, ‘escape the notice of . . .’.

780–1[1239–40] **μησαμένη** . . . **μητις**: an allusion to the etymology of her name: *Μήδεια* = ‘plotter’, ‘contriver’.

780[1239] **ἐπί** ‘in addition’. **ἐνίπω**: future of *ἐνέπω*, ‘say’, as at *Od.* 2.137.

781[1240] **ἐπικλοπος** . . . **ἄρωγῃς** ‘serving to conceal my help’.

782[1241] **προσπτύξομαι** ‘address him in a friendly manner’, literally ‘embrace him’ (sc. with words). She longingly imagines the meeting already arranged with Jason.

783–4[1242–3] **δύσμορος** refers to herself. Even though Jason should die (κατ. περ ἔμπτῃς, gen. abs.) she cannot expect her troubles to cease.

785[1244] **ἀπαμείρεται**: probably a short-vowel aorist subjunctive (cf. 277, *ΙΙΟΙ* nn.) without ἄν/κε, from stem \*ἄμερσ-. **αἰδώς**: her reputation for decency and maidenly modesty in the eyes of others.

786 [1245] **ἀγλαΐη**: the trappings of royalty. **σαωθῆις**: aorist passive participle of *σαόω* (= *σώζω*).

787[1246] **ἵνα** ‘wherever’ (sc. ἄν ᾗι νέεσθαι).

788[1247] **ἑξανύσειεν**: aorist optative, attracted into the mood of *τεθναίην* (Smyth §2186b).

789[1248] **λαιμόν ἀναρτήσασα μελάθρῳ** ‘hanging my neck from (lit. to) the ridge-beam’, i.e. fastening a rope to the beam and hanging herself from it. Hanging is the traditional method of suicide for women in Greek literature (e.g. *Antigone*, *Jocasta*, *Phaedra*).

790[1249] **πασσαμένη**: epic aorist middle participle of *πατέομαι*, ‘eat’, ‘swallow’ (the σ is doubled for metrical convenience). Apollonius alludes to the Homeric *ὀδυνήφατα φάρμακα πάσσω* (*Il.* 5.401, etc.); but he has changed the drugs from ‘pain-stilling’ to ‘destructive’, and the verb from *πάσσω* (‘sprinkling’) to the similar-sounding *πασσαμένη*. **ῥαιστήρια** . . . **θυμοῦ** = *θυμοφθόρα* (807): *ῥαίω* = ‘shatter’.

791–7[1250–6] Echoes of the Homeric *Nausicaa* episode in *Od.* 6 are an important aspect of Apollonius’ presentation of *Medea*. These



lines allude to Nausicaa's speech at *Od.* 6.276–88, where she imagines how the Phaeacians will slander her if they see her in company with Odysseus.

**791–2[1250–1]** *μοι ἐπιλλίζουσιν . . . κερτομίας* 'people will leer insults at me', i.e. talk about me with sneering expressions of condemnation. *ἐπιλλίζω* seems to mean 'squint' or 'wink' (cf. *Od.* 18.11).

**792[1251]** *τηλοῦ* 'far and wide'.

**793–4[1252–3]** An allusion to Helen's words at *Il.* 3.411–12 *Τρῳαῖ δέ μ' ὀπίσσω | πᾶσαι μωμήσονται* ('will criticize'). Medea, like Helen, fears a reputation for shamelessness. *κεν . . . μωμήσονται*: in epic poetry *κε/ἄν* + future indicative is almost equivalent to the potential optative (Smyth §1793): cf. 366 n.

**793[1252]** *διὰ στόματος* 'on their lips'.

**796[1255]** *οὔς* = *έούς*, 'her own'.

**797[1256]** *μαργουσύνῃ* 'lust' – a very strong word implying madness and lack of control.

**798[1257]** *ἦ τ'* 'indeed'. *ἦ* is often strengthened by particles: see LSJ.

**800[1259]** *ἀνωῖστωι* here might mean either 'mysterious' (no one would know why she hanged or poisoned herself) or 'unforeseen' (no one expected it): cf. 1316, 1418, 1641.

**801[1260]** *οὐκ ὀνομαστά* 'not to be mentioned', i.e. ill-omened, unmentionable.

**802[1261]** *φωριαμόν* 'box' (in Homer = 'chest'). *μετεκίαθεν* 'went to fetch' (epic aorist form).

**802–3[1261–2]** An allusion to *Od.* 4.230 (Helen's *φάρμακα*) *πολλὰ μὲν ἐσθλά μεμιγμένα, πολλὰ δὲ λυγρά*.

**805[1264]** *ἄσταγές* 'not in drops' (*στάζω* = 'drip'), an understatement for 'in streams'.

**806[1265]** *ὀλοφυρομένης*: genitive absolute. *ἦτο*: the middle of *ἦμι* = 'hasten', 'be eager to . . .'.

**807[1266]** τόφρα: instead of final conjunction ὅφρα, ‘in order that’. Hellenistic poets similarly use τόφρα for ὅφρα (‘as long as’) and τόθι for ὅθι. **πάσαιτο**: aorist optative of πατέομαι, ‘eat’: 790 n.

**809[1268]** ἐξελείν: sc. φάρμακα.

**811[1270]** ἔσχετο δ’ ἀμφασίῃ ‘she was reduced to silence’. The aorist middle of ἔχω is here used passively by extension from cases such as *Il.* 17.695–6 δὴν δέ μιν ἀμφασίῃ ἐπέων λάβε . . . | θαλερὴ δέ οἱ ἔσχετο φωνή, where ἔσχετο is in fact middle (‘his voice halted’).

**812[1271]** μεληδόνες ‘cares’ in the sense ‘pleasant concerns’, ‘interests’. (ἀμφι) . . . ἰνδάλλοντο ‘flashed before her mind’.

**813[1272]** ὅς’ . . . πέλονται: 70 n.

**814[1273]** ὁμηλικίης: her friends of the same age. οἷά τε κούρη ‘as one would expect a girl to do’: LSJ οἷος V.2, Dawe 2006: 137, 1352 n.

**816[1275]** Literally ‘if she truly handled each thing in her mind’, i.e. if she weighed her advantages with care.

**817[1276]** τήν: sc. φωριαμόν (fem.). **σφετέρων**: originally σφέτερος was the third-person plural possessive adjective, ‘their’ (< σφεῖς); but its extension to the meaning ‘own’ in all persons began early in Greek (e.g. Hes. *WD* 2). Cf. 1369, 1628.

**818[1277]** Ἥρης ἐννεσίησι ‘at the prompting of Hera’, who finally resolves her doubts. At the beginning of Book 3 Hera determines to help Jason in return for a kindness he once did her when she was disguised as an old woman. Here reference to divine intervention is delayed. **βουλάς**: internal accusative.

**819[1278]** ἄλλῃ: adverb. **δοιάζεσκεν**: 770 n. **ἐέλδετο** rounds off this section of the narrative with an echo of line 747, where the traveller and gatekeeper ‘look forward’ to sleep. The whole night has passed in agonizing, and Medea now waits impatiently for the day.

**820[1279]** θελκτήρια ‘magical’. Contrast 766.

**821[1280]** συνθεσίησι: Medea had promised her sister Chalciope that she would help her sons (776 n.) – and by extension the Argonauts – in the face of Aeetes’ threats. **ἀντήσειεν ἐς ὤπτην** ‘meet face to face’, a

variation on the Homeric ἡντησας ὀπωπιῆς (*Od.* 3.97, 17.44). ὤπη is not found before Apollonius.

**822[1281]** ἀνὰ . . . λύσκε: a more optimistic gesture than the suicidal opening (ἀνελύετο) of the box at 808.

**824[1283]** Ἡριγενής 'the Early-born', i.e. Dawn. Homer has Ἡριγένεια. ἕκαστοι 'each separate person': LSJ II.1.

## XX

In Book 4 Medea charms the serpent which guards the Golden Fleece, and the Argonauts set off for home with their prize. Apsyrtus, brother of Medea and leader of the pursuing Colchians, is treacherously murdered by Jason. A circuitous return journey via the Danube, the Adriatic, the Po and the Rhône leads them finally to round the toe of Italy and make for mainland Greece; but they are blown off course to Libya, where they are obliged to carry the *Argo* across the desert. Throughout these wanderings characters and episodes from the *Odyssey* are presented in a novel way: the Argonauts encounter Circe, Scylla and Charybdis, the Sirens, and Alcinous and Arete, rulers of Phaeacia.

In the present passage the Argonauts encounter Talos, the bronze guardian of Crete, who is vulnerable only in the ankle. Medea afflicts him with the evil eye, so that he strikes his ankle against a rock and bleeds to death. Talos might be seen as Apollonius' equivalent of the Homeric Cyclops, who pelts the departing Odysseus' ship with rocks at *Od.* 9.480–6, 537–42.

No other literary treatment of the story survives. It appears that in some versions Medea overcame Talos by her drugs or by treachery (Apollod. *Bibl.* 1.9.26); but vase-paintings show the Dioscuri playing a prominent part in removing the vital nail which held in his blood (for references see Robertson 1977, *LIMC* VII 1.834–7, 2.583–4). It seems possible that Apollonius himself invented the evil eye story to further his narrative purposes. This is the last, and in many ways the most impressive, occasion on which Medea comes to the aid of the frightened 'heroes'. Her destruction of Talos concludes, too, a series of brains-vs-brawn confrontations in the *Argonautica*; and it shows Medea at the height of her powers overcoming her victim not by treachery or drugs, but by pure, concentrated evil (κακὸν νόον, 166g). The poem, and the Argonauts' journey, will soon come to a successful conclusion; but this last sighting of Medea shows her physically and mentally isolated and superior, imperious, malignant, irresistibly powerful. She and Jason did not live happily ever after.

*Bibl.*: Comm.: Hunter 2015. Gen.: Dickie 1990, Buxton 2002, Powers 2002.

**1629-30[1284-5] ἀστήρ | αὔλιος** ‘the homing-star’. This is a good example of Apollonius’ allusion to Homeric philological problems. At *Il.* 11.62-3 Hector is compared to a star: οἶος δ’ ἐκ νεφέων ἀναφαίνεται οὔλιος (‘baneful’) ἀστήρ | παμφαίνων, τότε δ’ αὐτίς ἔδυ νέφεα σκιάοντα, [ὥς] Ἔκτωρ . . . Some versions, however, had the variant αὔλιος ἀστήρ, i.e. Hesperus, the evening star, at whose appearance humans and animals retire to rest in their dwellings (αὐλαί). In Homer the word occurs in the fifth foot. Apollonius places it prominently at the head of the line and adds an explanatory gloss: the star is αὔλιος because it ‘brings relief to wretched ploughmen’, i.e. signals their return home. This is not mere pedantry: the gloss is particularly apt, since ‘ploughing the sea’ is a common metaphor for rowing. The ploughmen can rest; but the heroes’ work is only just begun (1633-5). Cf. 1205-6.

**1631[1286] λιπόντος:** intransitive, ‘having died down’.

**1632-3[1287-8] κλίναντες | ιστόν:** ancient ships’ masts were lowered when not in use.

**1634[1289]** Cf. *Od.* 7.288 εὖδον (n.b.) παννύχιος καὶ ἐπ’ ἡῷ καὶ μέσον ἡμαρ. ἐπ’ ἡμαρ, ἐπ’ ἡματι: the repetition mirrors the repeated oar-strokes. ἐπ’ ἡματι δ’ αὐτίς ἰοῦσαν ‘coming in turn after the day’.

**1635[1290] ὑπέδεκτο δ’ ἀπόπροθι:** probably intransitive, ‘appeared next in the distance’ (LSJ ὑποδέχομαι IV.2). In Homer ὑποδέχομαι often means ‘greet’, ‘welcome’, and αὐτοῦς might be understood here; but Carpathus, a small island between Crete and Rhodes, is rocky and inhospitable.

**1637[1292] Κρήτην:** accusative of motion after περαιώσασθαι, ‘cross over to . . .’. ὑπερέπλετο: the verb is not found elsewhere, and its meaning here is uncertain: either ‘was bigger than the others <to the sailors’ view>’ or (less likely, unless the past tense is generic) = ὑπέρεκται, ‘is the outermost <in the view of a mainland Greek>’ (cf. *Od.* 13.257 τηλοῦ ὑπὲρ πόντου).

**1638[1293] σκοπέλοιο** ‘promontory’, literally ‘lookout point’ (<σκοπέω), an appropriate word for Talos as watcher over the island (1643).

**1639-40[1294-5]** Talos ‘prevented them from fastening their cables to the land as they arrived at the shelter of the harbour of Dicte’, literally

‘the Dictaeon shelter of a harbour’. Mt Dicte was apparently situated on the eastern extremity of Crete.

**1641–2[1296–7]** At *WD* 106–201 Hesiod lists the five races of mankind, each inferior to the last: Gold, Silver, Bronze, Heroic and Iron (the present). Apollonius describes Talos as a relic (λοιπόν ἔοντα) in the age of heroes (μετ’ ἀνδράσιν ἡμιθέοισιν) of the bronze ‘stock’ (ρίζης) – an appropriate word, since men of the bronze race were born from ash-trees (ἐκ μελιᾶν, *WD* 145 > μελιγενέων). Hesiod’s metallic classification is metaphorical, but Talos is actually bronze.

**1643[1298] Εὐρώπη:** cf. 1501–9. οὔρον ‘guardian’, a Homeric word related to ἐρύω, ‘guard’, ‘ward off’ (cf. 1678).

**1644[1299] τρίς:** he ‘roamed a triple course round Crete on bronze feet’. According to Apollodorus (1.9.26), Talos roamed round Crete three times a day. Why does not Apollonius say so? The conjecture τρίς περί (adv.) χαλκείοις ποσὶν ἡματι δινεύοντα is attractive: Κρήτην may have intruded from a scribe’s marginal explanation of νήσου in 1643.

**1645[1300]** Another allusion to Homeric criticism (cf. 1629–30 n.). *Il.* 23.454–5 describe a horse ὃς τὸ μὲν ἄλλο τόσον (‘so far’) φοῖνιξ ἦν, ἐν δὲ μετώπῳ | λευκὸν σῆμα τέτυκτο περίτροχον ἥυτε μήνη; but some texts replaced the archaic adverb τόσον with δέμας, a variant to which Apollonius refers here.

**1647[1302] σῦριγξ αἱματόεσσα** ‘a blood-filled vein’. σῦριγξ perhaps originally meant ‘shepherd’s pipe’; but its semantic range increased in a way similar to that of ‘pipe’ in English.

**1647–8[1302–3]** The conjecture ἀμφ’ ἄρα, though by no means certain, gives good sense: ‘around it (the σῦριγξ) a thin membrane held the division between life and death’. The manuscripts read αὐτὰρ ὁ τήγγε | λεπτός ὑμὴν . . . , which might just conceivably mean, ‘and its thin membrane enclosed it, the division . . . ’; but the expression is very awkward, and ὁ is in any case unwelcome.

**1648[1303] ζωῆς ἔχε πείρατα καὶ θανάτοιο:** these words seem to be an allusion to *Il.* 6.143 ὥς κεν . . . ὀλέθρου πείραθ’ ἴκηαι. The basic meaning of πείραθ is ‘division’, ‘boundary’, ‘limit’: the ὀλέθρου πείρατα are crossed when one’s state changes from living to dead. Similarly here the thin membrane’s breaking or not breaking means to Talos the difference between life and death.

**1650[1305]** ἀνακρούεσκον ‘pushed off’ from shore, or perhaps ‘rowed backwards away from the land’. The verb is rare in poetry, and is not found in Homer. In the middle voice it is a semi-technical term for ‘backing water’ (Thuc. 7.38, etc.).

**1651–2[1306–7]** Two spondaic fifth feet signal their weariness.

**1651[1306]** ἡρήθησαν: aorist passive of αἶρω, ‘get under way’: LSJ I.5 (cf. 74); or perhaps ‘would have been transported’ (LSJ I.3).

**1654[1309]** μούνη: the emphatic position of this word suggests that the meaning is ‘by myself’ rather than ‘only I <, not you>’.

**1655–6[1310–11]** Talos, like Achilles, is vulnerable only in the heel. This vulnerability of Achilles is not mentioned in the *Iliad*, but Apollonius echoes *Il.* 20.101–2 (Aeneas boasts that he might defeat Achilles) οὐ κέ μάλα ρέα | νικήσει, οὐδ’ εἰ παγχάλκεος εὔχεται εἶναι.

**1656[1311]** ὅππότε μὴ ‘provided that . . . not’, a parallel extension of meaning to ὅτε μὴ = ‘if not’: cf. e.g. *Il.* 14.247–8 οὐκ ἂν . . . ἰκοίμην | . . . ὅτε μὴ αὐτός γε κεύουσι, *Od.* 16.196–8, 23.184–6. ἐπ’ ἀκάματος πέλοι αἰών: ἐπ’ . . . πέλοι = ἐπείη: cf. Pindar, *Pyth.* 8.97 λαμπρὸν φέγγος ἔπεστιν ἀνδρῶν (= ἀνδράσι) καὶ μείλιχος αἰών. ἀκάματος is difficult. The meaning may be ‘continuing tirelessly for ever’ (cf. Eur. fr. 594.1 ἀκάμας χρόνος); or perhaps there is a reference to the gods’ life νόσφιν ἄτερ τε πόνων καὶ διζύος (Hes. *WD* 113). In either case the basic meaning is ‘I will overcome him unless he is immortal’.

**1657[1312]** θελήμονες ‘calmly’ (= ἡσυχοί): cf. M. L. West 1978: 180–1. ἔρωης ‘range’ (cf. *Il.* 15.358) rather than ‘force’.

**1658[1313]** εἴξειε δαμῆναι: for εἴκω + infinitive used of yielding up an object for a certain purpose, cf. *Od.* 5.332 Ζεφύρωι εἷσασκε διώκειν (sc. νῆα).

**1659[1314]** ὑπέκ βελέων ἐρύσαντο ‘kept it out of range of the missiles’ (< *Il.* 18.232).

**1660[1315]** ἐπ’ ἐρετμοῖσιν: they held the ship steady ‘on the oars’. δεδοκημένοι: irregular perfect participle of δέχομαι, ‘await’ (= δεδεγμένοι).

**1661[1316]** μῆτιν: a very common word in the *Argonautica*, related to Μῆδεια (< μῆδομαι, ‘plot’, ‘devise’); cf. 1239 n. ἀνωϊστως: probably

with ῥέξει rather than δεδοκημένοι: ‘they waited to see what plan she would mysteriously put into action’. Cf. 1259 n.

**1661–72[1316–27]** Medea prepared to fix Talos with the evil eye (κακὸν νόον, 1669), usually termed βασκανία in Greek (1 n.). In real life any inexplicable trouble, especially lingering disease, is attributed to its malign influence. Medea, a sorceress of supernatural power, can produce an instantaneous effect by concentrated malignity. She shields her eyes (1661–2) to avoid harming the Argonauts, invokes the destructive Keres (1665–7), meets Talos’ gaze, and affects him with hallucinations (δείκηλα, 1672). Rays emanating from the eye can be the channel of hatred as well as of love (cf. 1429 n.). Plutarch has a discussion of how βασκανία operates (*Quaest. Conu.* 5.7).

**1663[1318] ἐπ’ ἱκρίοφιν:** the old instrumental -φι(ν) is sometimes used instead of a genitive in Homer. **ἱκρία** (neut. pl.) is the half-deck at a ship’s stern.

**1663–4[1318–19]** Jason leads her between the rows of benches – perhaps because the ship is rolling, perhaps because she is in a trance.

**1665[1320]** ‘With spells (ἄοιδῆσιν = ἐπαοιδῆσιν) she propitiated and won over the Keres.’ The manuscripts read δέ for τε, making two clauses: ‘she concentrated her mind with spells (a very rare use of μελίσσομαι) and won over the Keres’. Some manuscripts have μέλπε for θέλγε; but ‘celebrate’ seems less apt than ‘beguile’, ‘win over’. μέλπε was perhaps influenced by μεῖλ- of the preceding word. **Κῆρας:** spirits of doom and death, daughters of Night: Hes. *Theog.* 213–17.

**1666[1321] κύνας:** often of divine agents or ministers, ‘faithful servants’ of the gods.

**1667[1322] ἐπὶ . . . ἄγονται** continues the metaphor of κύνες: ἐπάγειν is used of ‘setting on’ hounds in the hunt (cf. 350 n.).

**1668–9[1323–4] τρίς . . . τρίς:** the magic number: cf. 616. **ἄοιδαῖς . . . λιταῖς** ‘incantations (= ἐπαοιδαῖς) . . . prayers’.

**1669[1324] θεμένη** ‘putting on’, ‘adopting’: cf. *Il.* 9.629 ἄγριον . . . θέτο . . . θυμόν (cf. 639).

**1670[1325] ὄμμασι:** at 4.726–9 it is said that descendants of Helios are instantly recognizable by the flashing glance of their eyes. Here

Medea puts her ancestral power to devastating use. **ἐμέγηρεν** = ἐβάσκανε, a unique extension of the normal meaning ‘(be)grudge’ (332). **ὀπωπάς**: Apollonius is the first writer to use this word to mean ‘eyes’; in Homer it means ‘view’ or ‘power of sight’.

**1671[1326] ἐπὶ οἱ πρίην χόλον** ‘she gnashed her rage at him’. **πρίην** = ‘saw’, then (with ὀδόντας) ‘grind’; hence this metaphorical use with an object. **αἰδηλα** ‘destructive’; or perhaps ‘obscure’, ‘uncertain’ (< ἀ- + ἰδεῖν).

**1672[1327] δεικῆλα** ‘images’, ‘hallucinations’: a rare word, first attested in Democritus and Herodotus. See Dickie 1990, Powers 2002.

**1673–7[1328–9]** The narrator makes a rare personal appearance, exclaiming in astonishment at the power of magic. The lines complement a similar outburst earlier in the book (4.445–9), where Apollonius exclaims against the destructive power of Eros, which led Medea to kill even her own brother.

**1673[1328] ἄηται** ‘is blown this way and that’, i.e. ‘is stirred’. For the metaphor cf. 1682–6.

**1675[1330] ἀντιάει**: sc. ἡμῶν: ‘death comes to us not only from diseases and wounds, but . . .’. **χαλέπτοι**: potential optative; governed by εἰ (1674).

**1676[1331]** echoes Medea’s words at 1658.

**1677[1332] βρίμηι** ‘might’ or ‘anger’ (cf. 1672) – attested only once in earlier poetry (*Hom. Hymn* 28.10). **ἄν** = ἀνά (303 n.). Tmesis.

**1678[1333] ἐρυκέμεν**: infinitive of purpose (Smyth §2008): ‘heaving up stones *to prevent* them from reaching . . .’: cf. 1885.

**1679[1334] στόνυχι**: στόνυξ is a sharp point. In surviving pre-Hellenistic literature only at Eur. *Cycl.* 401. **χρίμψε** ‘grazed’; Homer uses the compound ἐγχρίμπτω with this meaning. **ἰχώρ**: the liquid that flowed in the veins of the gods.

**1680[1335] ἱκελος μολίβωι**: metallic simile for a metal man. Apollonius is adapting the words of Numenius, a 3rd-cent. didactic poet, who in his *Theriaca* mentioned ἰχώρ (‘pus’) | ἡερόεις, τοτὲ δ’ αὖ μολίβωι ἐναλίγκιον εἶδος (*SH* 591.1–2).



1682-6[1337-41] The simile of the falling tree is found already in Homer (*Il.* 4.482-7, 13.389-91 = 16.482-4, all of falling warriors); but the two-stage collapse is Apollonius' innovation. Cf. Virg. *Aen.* 2.626-31.

1685[1340] ῥιπῆσιν 'the blasts'.

1686[1341] πρυμνόθεν 'from the base'.

1687[1342] ἀκαμάτοις: the 'tireless' feet which took him around Crete three times every day (1644). Being metal he is never fatigued. ἐπισταδὸν ἡωρέτο: probably 'swayed from one foot to the other', i.e. ἐπισταδὸν = 'successively' (as in Homer), not 'upright'.

1688[1343] ἀμνηνός: all his μένος has drained away, and he is 'tireless' (1656) no longer.

## XXI

### *Moschus*

*Epyllion*. The term epyllion is applied by modern scholars to poems written in epic hexameters but on a small scale, dealing often with epic themes in novel, witty and surprising ways. Few complete Hellenistic examples survive (Theoc. *Idd.* 13, 22, 24, ps.-Theoc. 25, *Megara, Europa*), though Latin epyllia help to fill out the picture (Cat. 64, *Morietum, Ciris*; cf. Orpheus/Aristaeus in Virg. *Geo.* 4.315-558, Baucis and Philemon in Ovid, *Met.* 8.611-724). But so great were the differences in length (c. 75-c. 1500 lines), style, subject matter and treatment that closer definition is hardly possible. The most famous poem of this type in antiquity was Callimachus' extensive *Hecale* (p. 86).

*Moschus and the Europa*. Moschus (fl. c. 150 BC) was a literary scholar from Syracuse in Sicily. Fragments of his bucolic poems, in the tradition of Theocritus, survive, but the *Europa* is his only extant complete work. It promises to be an aetiological poem on the name of Europe (1-15); but in fact it consists in an elegant and witty narrative recounting the abduction of Europa by Zeus disguised as a bull. At the beginning of the poem Europa dreams that two women, representing Asia and 'the land opposite', fought over her, and that the latter claimed Europa as her prize (1-15). Europa leaps out of bed and contemplates her dream in naïve wonderment (16-27). She summons her companions and prepares to go to the seashore to pick flowers; her flower-basket's allegorical scenes are described at length (28-62). When Zeus sees her, he is overcome with desire. He changes himself into a beautiful tawny bull and gains the girls' confidence (63-107). Europa climbs on his back and is rapidly borne

away across the sea. She maintains an elegant pose as she reflects naïvely on her ravisher's ability to run over the waves (108–52). The rest of the story is dealt with summarily in a short coda (153–66), and the naming of Europe is not even mentioned (if the poem is complete – see 165–6 n.).

*Sources.* This familiar story had been treated by many poets, including Hesiod, Stesichorus, Simonides and Bacchylides. The dream and the decoration on the flower-basket are probably Moschus' invention. His language is very closely Homeric. The commentary records some of his many verbatim borrowings; but syntax, rhythm and vocabulary are all traditional. There are several borrowings, too, from Apollonius (9, 31, 35, 48, 101 nn.). Four scenes in particular are directly inspired by earlier literature: (1) Europa's dream and her trip to the meadow are inspired by Nausicaa's dream and her trip to the seashore in *Odyssey* 6, and by Medea's dream and her ride to meet Jason in *Argonautica* 3: in both cases a young girl of marriageable age travels, accompanied by her handmaidens, to an erotic encounter. The reader is constantly aware of the poem's similarities to and differences from these two stories; and the narrative both challenges recognition of derivative elements and demands admiration for a fresh treatment of similar themes. (2) The personification of the two continents in Europa's dream (8–15) is based on Aesch. *Persae* 181–7, where the Persian queen Atossa sees Europe and Asia as two women in native dress. The general sense of Europa's dream has something in common with that of Io in [Aesch.] *Prom.* 645–54, where Io is exhorted to go to the Λέρνης βαθύν | λειμῶνα to meet Zeus, who is in love with her. Io is an ancestress of Europa, and is depicted on the wondrous basket (50–3). (3) The theme of abduction whilst gathering flowers in a meadow is derived from the *Homeric Hymn to Demeter* 1–21, 406–33, where Persephone is snatched away by Hades whilst picking flowers with her attendant Oceanids. (4) Another traditional element is the set-piece or ecphrastic description of Europa's basket (37–62), which in layout appears to be directly modelled on Theocritus' famous description of a rustic beaker at *Id.* 1.27–56. Moschus links the basket both thematically and genealogically with his heroine (39–42 n.); and this stress on lineage and pedigree parallels the self-conscious literary ancestry of the ecphrasis itself, which is part of a venerable line stretching back to Homer's Shield of Achilles (*Il.* 18.478–608).

*The Europa and art.* Europa's basket is an imaginary work of art, a wonder to behold (38 θηητόν, μέγα θαῦμα), itself depicting wonderment amongst the crowds who gaze on the swimming cow: like the peacock's tail, they are all eyes (49 θηεῦντο, 57 ἀκοιμήτοισι . . . ὀφθαλμοῖσι). But the poem's links with art go deeper than this. A large number of contemporary representations show various stages of Europa's abduction by the

bull. A favourite scene is of the girl sitting side-saddle and grasping one horn as she is borne across the sea in an elegant pose (*LIMC* IV 1.76–92, 2.32–48). Io and Argus were popular subjects, too. Thus the poem is closely linked with contemporary taste in pictorial representation; its charm has been described as ‘rococo’.

*The Europa as art.* Unlike a picture, the poem has temporal progression: it relates the metamorphosis of Europa from virgin to mother (7 ἔτι παρθένος, 166 μήτηρ), from mortal girl to continental eponym. Four tableaux make up the story: Europa in bed, in the meadow, crossing the sea, canonized as mother. But in addition to this temporal progression the poem is constructed with the same harmony and symmetry which characterize the basket itself, ostensibly a real work of art: (1) The poem is framed by prophecy: Europa’s prophetic dream is complemented by Zeus’s forecast of her future at the close. (2) Within the frame of prophecy stand two speeches of Europa enclosing the main part of the narrative (21–7, 135–52). Both consist of questions and exclamations expressive of naïve wonderment, and both end with a prayer beginning ἀλλὰ . . . (27, 149–52). (3) Within this inner frame are two set-piece descriptions, of the basket and of Europa crossing the sea on the bull (37–62, 115–30). The latter is directly inspired by contemporary art; the former purports to reproduce in words a real work of art. (4) In addition to this formal symmetry the lengthy ecphrasis of Europa’s basket stands in counterpoint to the main narrative by retailing the parallel story of Io, ancestress of Europa (50–61): in both stories love is the motive for a bovine transformation of beloved (Io) or lover (Zeus); Io crosses the sea from Europe to Asia, Europa from Asia (Phoenicia) to Europe; both stories end with a return to human form; and both are implicitly aetiological.

The whole ethos of the poem – small-scale, Homeric in diction but un-Homeric in treatment, ecphrastic, pictorial – is, so far as we can judge, typical of the Greek epyllion.

*Bibl.*: Edns: Bühler 1960, Campbell 1991. Gen.: Schmiel 1981, Fantuzzi and Hunter 2004: 215–24, Baumbach and Bär 2012, Smart 2012.

> Hor. *Odes* 3.27; Ovid, *Met.* 2.836–3.2, *Fasti* 6.603–20; Ach. Tat. 1.1.2–13; Lucian, *Dialogues of the sea-gods* 15; Nonnus, *Dion.* 1.46–137, 321–62.

1–5[1344–8] Night. A young girl sleeps sweetly. Aphrodite is at work. ὅτε . . . ὅτε . . . εὔτε elaborate the opening statement, and dreams frame the whole (1 δνειπον, 5 δνειρων).

1[1344] Εὐρώπη: the first word provides the poem’s title. πότε: 188 n. ἐπὶ . . . ἦκεν: tmesis. Cf. *Od.* 2.395 (Athena to the suitors) ὕπνον ἔχουε.

**2[1345] τρίτατον λάχος:** < Ap. Rh. 3.1340. The division of night into three parts is Homeric (*Il.* 10.251-3). **ἐγγύθι δ' ἠώς:** < *Il.* 10.251.

**3[1346]** Cf. *Il.* 10.26 ὕπνος ἐπὶ βλεφάροισιν ἐφίζανε. **γλυκίων μέλιτος:** < *Il.* 18.109.

**4[1347]** Doubly oxymoronic: sleep both loosens and binds, and his bonds are soft ones. The line is compounded from *Od.* 23.342-3 γλυκὺς ὕπνος | λυσιμελής (cf. *Od.* 20.56-7) + *Od.* 23.16-17 ἐξ ὕπνου . . . | ἡδέος, ὅς μ' ἐπέδησε φίλα βλέφαρ' ἀμφικαλύψας (Moschus therefore derived ἐπέδησε from πεδάω, not ἐπιδέω) + *Il.* 10.2, etc. μαλακῶι δεδμημένοι ὕπνωι. **πεδάαι . . . κατὰ** = καταπεδάαι: on anastrophic tmesis cf. 317 n. **φάεα** 'eyes', as occasionally in Homer (LSJ I.3); cf. 223.

**5[1348] ἀτρεκέων. . . όνείρων:** dreams seen just before daybreak were thought to be true ones (e.g. Hor. *Sat.* 1.10.33). **ποιμαίνεται** 'is roaming afieid' – an apt metaphor, considering the importance of cows and bulls in this poem: cf. 82.

**6[1349] ὕπωροφίοισιν ἐνὶ . . . δόμοισι** = ἐν ὕπερώιοις, the women's quarters located upstairs, 'under the roof' (ὕπωρόφιος < ὑπό + ὄροφος, with metrical lengthening).

**7[1350] Φοίνικος θυγάτηρ:** Phoenix gave his name to Phoenicia, where the poem is set. **ἔτι παρθένος:** < *Od.* 6.33. A hint of things to come: cf. 41 ἀνύμφωι.

**8[1351] ὥϊσατ':** this augmented form of ὀίομαι (wth short iota) is first attested in Hellenistic poetry. Homer has the form ὀίσατο with long iota.

**9[1352] ἀντιπέρην:** not named, since the poem is indirectly an αἴτιον for why Europe is so called. ἀντιπέραν/-ας is elsewhere an adverb, 'opposite'; but here it must be a feminine adjective (= ἀντιπεραίην) used substantivally. Aeschylus has πέρα as a noun at *Agam.* 190 and *Suppl.* 262. **οἶα γυναῖκες:** borrowed from Ap. Rh. 4.1189 αἱ δὲ πολυκμήτους ἑανούς φέρον, οἶα γυναῖκες, where οἶα has its idiomatic meaning 'as X tend to' (1273 n.); but in adapting the phrase Moschus has integrated it into the syntax of the sentence so as to mean 'they had an appearance like women' (sc. ἔχουσι). One would have expected οἶην or γυναικῶν.

**11[1354] ἐνδαπίη** 'native', related to ἔνδον (cf. ἄλλοδαπός 'foreign' < ἄλλος).

**12[1355] ἔτικτε:** the imperfect of this verb is often found where the aorist would be expected: cf. LSJ I.1, 1874.

**13[1356] βιωμένη:** formed from βιάω with (1) contraction (βιᾷόμενος > βιώμενος), (2) 'diectasis', interpolation of a vowel of the same timbre as ω to restore the original scansion. Cf. epic εἰσορόων.

**14[1357] εἴρυσεν:** imperfect of attempted action ('conative'). εἶο: with γέρας (15), 'her prize'. The manuscripts read φάτο μόρσιμον εἶναι, which is a Homeric line-ending and may be right; but a word for 'her' needs to be supplied somewhere.

**14-15[1357-8]** 'She said it was fated that Europa should be her prize from (i.e. given by) Zeus who wears the aegis.'

**15[1358]** Cf. *Il.* 2.787 πᾶρ Διὸς αἰγιόχοιο.

**16-28[1359-73]** She leaps out of bed (16), sits down (18), and finally stands up and goes out (28).

**16[1359]** Cf. *Hom. Hymn. Dem.* 285 κὰδ δ' ἄρ' ἅπ' εὐστρώτων λεχέων θόρον.

**17[1360] παλλομένη κραδίην:** < *Il.* 22.461. κραδίην is accusative of respect. τὸ . . . ὄνειρον: the definite article is separated from its noun, and at first sight seems to be a relative pronoun referring to the previous sentence. Such separations are frequent in Hellenistic poetry. Cf. 1178-9 n. ὥς ὕπαρ 'as if in a waking state', i.e. she regarded it as real.

**18[1361] ἀκὴν ἔχεν:** in Homer ἀκὴν is an adverb, 'in silence', and it may be so here (cf. εὖ ἔχειν, etc.); but Hellenistic poets may have considered it a noun (cf. *Ap. Rh.* 3.521). Cf. on 9 ἀντιπέρην.

**20[1363] ἀνενείκατο:** unaugmented aorist middle of ἀναφέρω, a Homeric *hapax* *Il.* 19.314 μνησάμενος δ' ἄδινῶς ἀνενείκατο ('fetched up his breath deeply') φώνησέν τε. Some ancient scholars wrongly understood an accusative with Homer's verb; and hence Apollonius could write ἄδινῆν ἀνενείκατο φωνήν (3.635), adapted by Moschus here and at 134.

**21[1364] τις . . . ἐπουρανίων** 'which of the heavenly gods?'

**22[1365] ποῖοι:** see on 139.

**23[1366]** ἡδὺ μάλᾳ κνώσσοις: < *Od.* 4.809. ἀνεπτοίησαν: πτοέω is very often used of sexual excitement, and ἀνεπτοίησαν may well have such overtones here (cf. 25 πόθος): the dream was inspired by Aphrodite.

**24[1367]** ὑπνώουσα: ὑπνώω is a Homeric by-form of ὑπνώω.

**26[1369]** Cf. *Il.* 9.480–1 ὁ δέ με πρόφρων ὑπέδεκτο, | καὶ μ' ἐφίλησ' ὥς εἴ τε πατήρ ὃν παῖδα φιλήσῃ. ὥς 'like': not in series with exclamatory ὥς . . . ὥς in 25. σφετέρην: 1276 n.; cf. 163. ἴδε 'looked at', 'regarded'.

**27[1370]** εἰς ἀγαθὸν . . . ὄνειρον, echoing (though not syntactically parallel to) 1 γλυκύν . . . ὄνειρον, rounds off the first section of the poem. ἀλλά is often used in speeches to introduce a formal prayer-ending: cf. 149, 401 n. Here, however, the meaning might equally well be adversative: 'but, <whatever the dream might portend,> make it good'. κρήνειαν: the manuscripts have κρίνειαν; but the role of gods is to 'fulfil' dreams (κράινω), while to 'interpret' them (κρίνω) is that of seers.

**28[1371]** ὧς εἰποῦσ' ἀνόρουσε: < *Od.* 14.518.

**29[1372]** All-adjective lines are found in Homer and Hesiod (*Od.* 15.406, *Theog.* 320, 925). Here Moschus produces a stately crescendo with words of 3, 4, 4 and 5 syllables (cf. 401). ἡλικας and οἰέτεας (a Homeric *hapax* – *Il.* 2.765) seem both to mean 'of the same age'.

**30[1373]** ἐς χορὸν ἐντύναιτο: < *Call. Hymn to Apollo* 8. ἐντύνω/-ομαι usually = 'get ready'; but since she played with her friends whilst dancing, not whilst preparing to dance, the phrase must mean 'when she entered the dance'.

**31[1374]** φαιδρύνοιτο χροά: 305 n. προχοῇσιν ἀναύρων: *Ap. Rh.* 3.67 ἐπὶ προχοῇσιν . . . Ἀναύρου. προχέω = 'pour forth' or 'forward'; hence προχοή = either 'river's outlet' or 'flowing stream' (LSJ is inadequate here). Apollonius' Ἀναυρος was a particular river in Thessaly, but the word was used by extension (1) for any mountain torrent (2) simply = 'river'.

**32[1375]** Europa stands in a long line of literary heroines who are 'plucked' in flower-meadows by gods. Persephone is the best-known example (*Hom. Hymn Dem.* 1–18, 406–33); cf., too, *Eur. Ion* 887–96 (Creusa) and *Helen* 241–51 (Helen). λείρι: this word was much debated in antiquity. Perhaps here 'flowers', by an extension of meaning similar to that in ἄναυρος (31 n.), rather than any particular species of plant; such is the meaning at *Nic. Ther.* 543 and perhaps at *Ap. Rh.* 1.879.

**33[1376]** Cf. *Od.* 10.397 ἔφυν τ' ἐν χερσὶν ἕκαστος.

**34[1377]** **δέ:** Moschus imitates the Homeric usage by which a short open vowel can be treated as metrically heavy before λ, e.g. *Il.* 12.459 πέσε δὲ λίθος. Cf. 51 n. **ἔβαινον** 'they went on their way' (inceptive imperfect).

**35[1378]** **τ':** 91 n. **ὀμιλαδὸν ἡγερέθοντο:** <Ap. Rh. 1.655. ἡγερέθομαι (cf. 122) is an epic form of ἀγείρομαι, 'assemble'.

**36[1379]** **ρόδετι . . . φυῆ:** i.e. ῥόδοις ἃ ἔφυε.

**37[1380]** Cf. *Od.* 4.125 Φυλῶ δ' ἄργύρεον τάλαρρον φέρε.

**38[1381]** **θηητόν** 'admirable' (< θεάομαι). **μέγα θαῦμα:** a Homeric phrase (*Il.* 13.99, etc.). **μέγα . . . μέγαν:** for the repetition cf. 423. **πόνον** 'work', the result of great effort (LSJ III).

**39–42[1382–5]** The lineage of the basket. (Cf. the impressive pedigree of Agamemnon's sceptre, another work of Hephaestus, at *Il.* 2.102–8.) Moschus' account presupposes the following family tree: Inachus > Io + Zeus > Epaphus (+ Memphis) > Libye + Poseidon > Phoenix + Telephassa > Europa + Zeus (> Minos, Rhadamanthys, and perhaps Sarpedon). Thus Europa's basket belonged to her grandmother Libye, who was raped by a god and gave her name to Libya; and it depicted the rape by a god of her grandmother Io, who gave her name to Ionia. Europa inherits not only the basket, but also the experiences depicted on it.

**39–40[1382–3]** **ἐς λέχος . . . | ἦεν:** a euphemism.

**40[1383]** **Τηλεφάσση:** elsewhere spelled Τηλεφᾶσσα or -φάεσσα ('Far-shining'); -άσση perhaps by vowel-attraction, on the analogy of forms with so-called diectasis (13 n.).

**41[1384]** **ἦτε οἱ αἵματος ἔσκειν:** an odd expression. The Homeric αἵματος εἶναι, etc., is nowhere else found with the dative. If the text is sound, οἱ must = σφετέρου; but the conjecture ἦ θ' ἐοῦ is attractive. **ἀνύμφω:** but not for long.

**43[1386]** **δαίδαλα πολλά:** the phrase is used of Achilles' shield at *Il.* 18.482; and of Jason's cloak, another ecphrastic description, at Ap. Rh. 1.729. **τετεύχато** 'had been wrought', unaugmented pluperfect passive of τεύχω. The ending -ατο could be third-person singular or plural, since -ατ- alternates with -ντ- in third-person plural forms in epic.

44-61[1387-1404] Io, daughter of Inachus, great-great-grandmother of Europa, was an Argive priestess of Hera. Zeus desired her and metamorphosed her into a cow to escape his wife's notice. But Hera requested the cow as a gift and set many-eyed Argus to keep watch over her. Argus was killed by Hermes, and the peacock arose from his blood; in revenge Hera tormented Io with a gadfly, which drove her to Egypt via the Bosphorus and the Ionian sea. There Zeus touched her and restored her true form; from the touch she conceived Epaphus (< ἐπαφάω). A version of the story is told by Ovid, *Met.* 1.583-754. The wandering Io appears in the *Prometheus Bound* (561-907).

44, 50[1387, 1393] ἐν μὲν ἱήν . . . ἐν δ' ἦν: Homer and Apollonius introduce each section of their set-piece descriptions of shield and cloak with such phrases (43 n.).

44[1387] Cf. *Il.* 18.574 (a scene on Achilles' shield) αἱ δὲ βόες χρυσοῖο τετεύχαστο κασσιτέρου τε. Cf. 54.

46-7[1389-90] The meaning is unclear. Line 46 tells us that she was treading on top of the waves; but νηχομένην ἰκέλη suggests that she was swimming. Perhaps the artist is imagined as having used his licence to depict the swimming cow as actually out of the waves. The bull, however, charges across the sea 'with unwetted hooves' (114).

46[1389] φοιταλίη: the word has overtones of madness and distraction. Io wandered over the Ionian Sea, which was named after her.

47[1390] κυάνου: blue enamel or lapis lazuli.

48-9[1391-2] Io is shown passing through the Bosphorus, whose etymology is hinted at in the words ποντοπόρον βοῦν (cf. 49 n.); on both shores (δοιοῦ . . . αἰγιαλοῖο) stand amazed onlookers. The manuscripts have δοιοί. Elsewhere in Greek singular δοῖός = 'double', not 'both'; but in all other respects the emendation is excellent, restoring both visual and logical sense.

48[1391] ἐπ' ὄφρύσιν αἰγιαλοῖο: < Ap. Rh. 1.178 (where Αἰγιαλός is a proper name - cf. on 31). 'Brow' is used in Greek for 'bank', 'side' or 'rim'; cf. Lat. *supercilium*.

49[1392] ποντοπόρον βοῦν: an etymological play (48-9 n.) on the Homeric formula ποντοπόρος νῆς.



**50[1393] Ζεὺς Κρονίδης:** < *Il.* 16.845. **ἐπαφώμενος:** from ἐπ-άφάω. Another etymological allusion: see 44–61 n.

**55–61[1398–1404]** The shields of Achilles and Heracles have Ocean around their edges (*Il.* 18.607–8, *Shield* 314–17), and the rustic beaker in Theoc. *Id.* 1 is bordered with acanthus. Presumably something similar is meant here; but it is difficult to imagine how the peacock ‘covered the rim’ (περίσκεπε χεῖλα, 61) of this basket. Perhaps the bird’s tail trailed around the whole circumference; but the position of Argus and Hermes in relation to the other scenes is unclear. See 60 n.

**55[1398] ἀμφὶ δέ** is the third item in the series ἐν μέν (44), ἐν δ’ (50). **δινήεντος** ‘rounded’ (elsewhere ‘eddyng’), a word evocative of the Homeric Shield of Achilles, where it is used of whirling dancers (*Il.* 18.494, 543).

**56[1399] Ἑρμείης:** according to some accounts it was by killing Argus that Hermes earned the title Ἀργεῖφόντης.

**57[1400] ἀκοιμήτοισι:** Argus was renowned for his unwinking vigilance. Even in death his eyes remain open; they are transferred to the tail of the peacock, sacred bird of Hera.

**59[1402]** Cf. *Il.* 2.462 ἔνθα καὶ ἔνθα ποτῶνται ἀγαλλόμενα πτερύγεσσι. **πολυανθεί** ‘of many hues’: a suitable adjective for decoration on a flower-basket (cf. 63–4).

**60–1[1403–4]** ‘Spreading them out like a sea-swift ship, it covered the lip of the golden basket with its tail.’

**60[1403] ἀναπλώσας:** < ἀν-ἀπλώω, ‘spread out’. **ὠκύαλος νηῦς:** < *Od.* 12.182, 15.473. The ‘wings’ (i.e. tail?) are spread out to resemble the oars on either side of a ship, a vivid comparison for most birds; but the peacock’s tail forms one huge mass.

**61[1404] ταρσοῖς:** originally ταρσός meant a flat basket for drying (τέρσομαι) cheeses; but the word came to be applied to various flat, out-stretched objects: see LSJ.

**62[1405]** echoes line 37, rounding off the ecphrasis section.

**63[1406] αἱ δ’ ἐπεὶ οὖν:** a common Homeric opening. **λειμώνας . . . ἀνθεμόεντας:** cf. *Od.* 12.159, *Il.* 2.467.

64[1407] **θυμὸν ἔτερπον:** < *Od.* 1.107.

65-70[140-13] Of the six flowers listed here, five are the same as are gathered by Persephone in the *Homeric Hymn to Demeter* 6-8, but the Homeric ἀγαλλίδες (perhaps a sort of iris) is replaced by ἔρπυλλον, a species of thyme.

66-7[1409-10] **ἔραζε . . . θαλίθεσκε:** elsewhere ἔραζε is an adverb of motion, 'to the ground'; but here it must = 'on the ground'. χαμᾶζε, too, is found with no idea of motion.

67[1410] **πέτηλα:** like φύλλα (518 n.), this word for 'leaves' can occasionally mean 'flowers' (not mentioned in LSJ); e.g. Eur. *Ion* 889, *Helen* 244.

68[1411] **θυόεσσαν:** from θύον, 'incense'; hence 'fragrant' in general. **κρόκου . . . ἔθειραν:** a heightened poetic expression for the whole flower: cf. Virg. *Geo.* 4.137 *comam mollis . . . hyacinthi*.

69[1412] **δρέπτων:** δρέπτω is a rare by-form of δρέπω, 'pluck'.

70[1413] **ἀγλαῖην πυρσοῖο ῥόδου:** another high poeticism (cf. 68 n.). The rose was queen of flowers, and a symbol of love. Europa stands out among (69 μέσσησιν) her companions like the rose among other flowers. In plucking the rose she prefigures her own ravishment. At Eur. *Helen* 244 Helen is snatched while gathering roses.

71[1414] This simile reinforces the erotic overtones of lines 69-71. It is inspired by *Od.* 6.102-9, where Nausicaa among her handmaidens is compared to Artemis with her band of nymphs. Homer's chaste simile becomes a suggestively erotic one. **Ἀφρογένεια:** Aphrodite, born from the foam (ἀφρός) produced when Cronus cast into the sea the genitals of his castrated father Uranus.

72[1415] Cf. Ap. Rh. 3.1133-4 οὐ μὲν δηρὸν ἀπαρνήσεσθαι ἔμελλεν | Ἑλλάδα ναιετάειν. The line is an echo and variation of 64. **οὐ μὲν:** adversative. **θυμὸν ἰαίνειν:** a Homeric line-ending.

73[1416] **ἄρα** conveys the sense 'as we now see in retrospect' – often so with ἔμελλε = 'was not to . . .' (cf. Denniston 1954: 36). **ἄχραντον:** the girdle is 'defiled' (χραίνω) by the male hand which removes it. Cf. 99 n.

74[1417] **ὥς . . . ὥς** 'when . . . then', an allusion to a famous Homeric line describing Zeus's desire for Hera: 654 n. **ἰόλητο:** a pluperfect

passive form of uncertain derivation. Some connect it with εἰλέω, ‘oppress’; but at Ap. Rh. 3.471 the ancient commentator explains it with ἐτετάρακτο, which seems more suitable to the present context.

**75–6[1418–19]** Metaphorical ὑποδμηθεῖς and δαμάσσαι prefigure Zeus’s literal conversion to a bull: the bull is to be subdued not by work (83 ὑποδμηθεῖς) but by love.

**75[1418]** ἀνωῖστοισιν ‘unseen’ or ‘unforeseen’: 1259 n. θυμόν: accusative of respect, probably to be taken with both ἐόλητο and ὑποδμηθεῖς.

**76[1419]** Aphrodite and Eros are often characterized as the only gods able to overpower Zeus: cf. *Hom. Hymn Aphr.* 36–40, 1887–8.

**77[1420]** δὴ γάρ strongly emphasizes the lengths to which Zeus was prepared to go.

**78[1421]** Cf. *Il.* 18.567 παρθενικαὶ δὲ καὶ ἡῖθεοι ἀταλὰ φρονέοντες + *Od.* 13.277 οὐδ’ ἤθελον ἐξαπατῆσαι. ἀταλόν: ‘childish’ or ‘simple’ seems to be the most likely meaning here. The etymology is uncertain: cf. M. L. West 1966: 427.

**79[1422]** Three syntactically parallel main clauses, each longer than the last, give the line an animated rhythm, reinforced by alliteration of κρύψε and τρέψε and anaphora of καί. κρύψε θεόν: a bold concretization, ‘god’ for ‘godhead’: cf. *Virg. Aen.* 2.590–1 *in luce refulsit | alma parens, confessa deam*, *Ovid, Fasti* 5.504 *dissimulantque deos*, *Cat.* 63.6 *sensit sibi membra sine uiro*. γίνετο: for the imperfect for aorist cf. 12 n., 166.

**80–3[1423–6]** This was no ordinary bull.

**80, 82[1423, 1425]** ἔνι, ἔπι: 427–8 n.

**81[1424]** ὤλκα: a recherché Homeric form of αὐλακα, ‘furrow’.

**83[1426]** ζεύγλη: a conjecture for the manuscripts’ ὅστις; οἷος ὅστις seems intolerable, especially considering the parallelism of lines 80 and 82.

**84–5[1427–8]** For the Homeric source of these lines see 1300 n.

**86[1429]** ὑπογλάυσσεσκε ‘shone brightly (the original meaning of γλαυκός) from under (ὑπο-) <his μέτωπον>’. The verb is found once in Callimachus (*Hymn to Artemis* 54), who may have coined it. -εσκε: Homer, too, has

a singular verb with ὅσσε (e.g. *Il.* 12.466), i.e. the neuter dual is treated as neuter plural. ἥμερον ἀστράπτεισκειν: Zeus is god of the lightning. His eyes flash ἥμερος, which in turn kindles ἥμερος in the onlookers (cf. 91). Often in Greek the eyes are described not only as the seat of love, but as the channel of its communication (e.g. *Soph. Ant.* 795–7 ἐναργὴς βλεφάρων ἥμερος εὐλέκτρον νύμφας).

87[1430] ἐπ' ἀλλήλοισι 'over against each other', i.e. symmetrically. κέρα: contracted from κέραα. ἀνέτελλε καρήνου 'rose from his head', genitive of separation. ἀνατέλλω is used both for the rising of heavenly bodies and as a technical term for growing horns (e.g. Aristotle, *De gener. anim.* 743a12).

88[1431] 'Like crescents of the horned moon with its rim cut in half' (ἀντ. ἡμ. qualitative genitive defining κύκλα), i.e. like two crescent moons, each of which is like a half-rim of the moon.

90–1[1433–4] ἔρωσ and ἡμερτοῖο point the latent sexuality which characterizes the whole scene.

91[1434] τοῦ τ': the so-called 'epic τε' qualifying the relative – not a conjunction. ἄμβροτος ὁδμή: gods are often described as accompanied by a divine fragrance: cf. *Hom. Hymn Dem.* 277–8, [Aesch.] *Prom.* 115, *Eur. Hipp.* 1391, *Virg. Aen.* 1.403.

92[1435] ἐκαίνυτο 'surpassed', 'exceeded'.

94[1437] οἱ: dat. of interest.

95–6[1438–9] This is a wittily novel kind of sexual encounter: the naïve Europa does not understand the meaning of her own reactions to the bull. For the phraseology cf. *Call.* 142–3, *Ap. Rh.* 3.1352–3.

95[1438] ἡρέμα χεῖρσιν: as Zeus lovingly touched the cow Io ἡρέμα χερσὶ (50), so Europa lovingly touches the bull Zeus.

96[1439] ἀπομόργυτο: middle for active, not unusual in Hellenistic poetry (cf. 1518, 1890). ταῦρον for μιν, though the object is the same as for the preceding verb. The line is parallel in construction to 94, where κούρην is similarly used; but here ταῦρον seems to be lubriciously emphatic.

97[1440] Cf. *Il.* 10.288 αὐτὰρ ὁ μελίχιον μῦθον φέρε Καδμείοισι. Moschus surprises with divergence from his source half-way through a word.

**98[1441] Μυγδονίου:** Mygdonia was part of Phrygia; the Phrygian pipe was known for its low note. The recondite adjective may have been chosen for its alliterative quality (97 μει-, μυ-, 98 Μυγ-, ἥπυ-, etc.). **ἀνηπύοντος:** elsewhere the present tense of ἠπύω and compounds has a short ῥ; only here and at 124 ῡ in extant Greek. A similar variation is seen in e.g. λύω.

**101[1444]** Cf. *Od.* 6.238 (Nausicaa) δὴ ῥα τότε ἄμφιπόλοισιν ἔνπλοκάμοισι μετηύδα: Moschus has changed the common ἔνπλοκάμοισι to βαθυπλ., attested only once elsewhere (*Ap. Rh.* 1.742), and μετηύδα similarly to μετέννετε, another Apollonian *hapax* (3.1168).

**104[1447] ὑποστορέσας:** suggestive, because commonly used of beds: ‘making a couch of his back’. **οἶά τ’ ἐνήης:** either οἶά τε = ἄτε, ‘because’ (sc. ὦν), or οἶα alone = ἄτε (LSJ οἶος II.3) and τε is displaced from its proper position after ἐνήης (i.e. ἐνήης τε πρῆς τε).

**107[1450] αἴσιμος:** in Homer ‘destined’ or ‘appropriate’; but here it seems to mean little more than ‘friendly’, ‘well disposed’. **ἀμφιθέει:** literally ‘runs around him’, i.e. ‘animates him’ – a strong metaphor.

**109[1452] ἀνεπήλατο** ‘leapt up’, aorist middle of ἀναπάλλω (not of ἀνεφάλλομαι).

**111[1454]** < *Il.* 8.258, etc. τῶι δὲ μεταστρεφθέντι + *Il.* 10.522, etc., φίλον τ’ ὀνόμηνεν ἑταῖρον (cf. 28).

**112[1455]** Cf. *Od.* 16.357 τὴν (sc. νῆα) δ’ οὐκ ἐδύναντο κιχῆναι + the use of οὐ(κ) (ἐ)δύνα(ν)το in Iliadic battle-narrative of warriors unable to help a comrade in difficulties (*Il.* 15.650–2, etc.).

**115[1458] ἐρχομένοιο:** genitive absolute, with the noun understood.

**116–17[1459–60]** Cf. *Il.* 13.27–9 (Poseidon’s sea-chariot) ἄταλλε δὲ κῆτε ὑπ’ αὐτοῦ | πάντοθεν ἐκ κευθμῶν, οὐδ’ ἠγνοίησεν ἄνακτα | γηθοσύνηι δὲ θάλασσα δίστατο.

**116[1459] Διὸς προπάροιθε ποδοῖν:** the dual may be a learned witticism, since Zeus is temporarily quadruped; but the reference could be to the front pair of legs. Hexameter poets occasionally use dual for plural, with nouns as well as verbs (cf. M. L. West 1978: 200–1), but that is unlikely to be relevant here.

**117[1460] κυβίστεε:** several Homeric verbs in -άω have ε-vowel in the imperfect, perhaps because the identity of aorist and future forms in -άω and -έω verbs (-ησα, -ήσω) was extended by analogy to the imperfect. **δελφίς:** poetic singular for plural.

**118[1461] αἱ δ':** in epic, relative pronoun + δέ does not always signal a change of subject.

**120[1463] βαρύδουπος:** of the sea's roar. **ὑπεῖρ ἁλός:** this seems to make better sense than the reading ὑπεῖρ ἅλα of some manuscripts – 'above the surface' rather than 'across the sea'; and ἅλα Ἐνν- involves an improbable hiatus.

**121[1464] κατιθύνων** 'directing' (cf. 151); or perhaps 'making level' (cf. 115; LSJ εὐθύς A.1). **ἡγείτο κεύθου:** he acts as προσηγητής, leader of the wedding-procession: cf. 150–1.

**122[1465]** Cf. *Il.* 3.231 ἀμφὶ δέ μιν Κρητῶν ἄγοι ἡγερέθονται. See on 35.

**123–4[1466–7]** Both lines end with rhyming words of four syllables, giving successive fifth-foot spondees. This is to represent the deep tone and ponderous rhythm of primitive instruments.

**123[1466] Τρίτωνες:** sea-divinities with human bodies and fish-tails, companions of Poseidon. The shell-trumpet is their characteristic feature. **πόντοιο . . . αὐλητῆρες:** that is, they are the sea's equivalent of terrestrial pipers.

**125[1468] ἐφεζομένη:** in art she is usually shown sitting side-saddle; but some more or less sexualized representations show her astride, naked, kissing the bull, etc.

**127[1470] εἶρνε . . . κόλπου πτύχας:** she hitches her robe up further through her belt. This scene alludes to Apollonius' description of the passage through the Wandering Rocks (*Arg.* 4.930–65), where the Nereids, directed by Thetis, accompany the *Argo* like dolphins and then, as the gods look on, pass the ship from hand to hand like girls with a ball. The Nereids gird themselves for action by drawing up their robes to their knees (940) like 'girls rolling their κόλποι up to their waists' (949). The allusion supports the manuscripts' reading κόλπου here. It has been objected that κόλπος is strictly speaking the loose fold falling from above the girdle or belt, and that this could hardly be wetted in the

waves. If the conjecture πέπλου were adopted (cf. 1316-17), the meaning would be clearer and there would be an allusion to the Homeric epithet ἐλκεσίπτεπλος (128 ἐφελκόμενον). But Moschus may have extended the usual meaning of κόλπος to prepare for the metaphor of κολπώθη in line 129. Cf. 1080.

128[1471] ἐφελκόμενον 'trailing along'. πολιῆς ἁλός: a Homeric phrase. ἄσπετον: literally 'unspeakable', hence 'unspeakably large' (cf. *Od.* 5.100-1 ὕδωρ | ἄσπετον). Here the epithet lends a grand epic tone to the narrative.

129[1472] ὥμοισι: locative dative (cf. e.g. *Il.* 1.45). The conjecture ἀνέμοισι is attractive; but artistic representations show the πέπλος billowing around Europa's shoulders.

130[1473] ἱλαφρίζσκει 'buoyed up', or 'borne along lightly'.

131-3[1474-6] Cf. *Od.* 12.403-4 ἀλλ' ὅτε δὴ τὴν νῆσον ἐλείπομεν, οὐδέ τις ἄλλη | φαίνεται γαιῶν, ἀλλ' οὐρανὸς ἥδ' ἐθάλασσα . . .

131[1474] γαίης ἀπο πατρίδος: three times in Homer.

132[1475] ὅρος αἰπύ: Homeric clausula.

133[1476] Virgil's *caelum undique et undique pontus* (*Aen.* 3.193; cf. 5.9). ἁήρ: in Homer this word seems always to mean 'mist' or 'haze'; but later poets use it for 'air'. πόντος ἀπείρων: cf. *Il.* 24.545 Ἑλλήσποντος ἀπείρων, Hes. *Theog.* 678.

134[1477] ἀμφί ἐ παπτήνασα: < *Il.* 4.497 = 15.574. τόσῃν ἀνινείκατο φωνήν: 20 n.

135-52[1478-95] Throughout this speech Europa veers between naïve wonderment and half-realization that this must be the work of some god (135, 140, 152).

136-7[1479-90] θάλασσα(ν) at the end of successive lines emphasizes her incredulity.

136[1479] εἰλιπόδεσσι: literally 'of rolling gait', a Homeric epithet for oxen, here used substantively.

139[1482] ποῖόν σοι ποτόν ἡδύ: sc. ἐξ ἁλός. Sometimes ποῖος loses its specific meaning 'what sort of?' and conveys a sense of surprised

incredulity: 'What about fresh water <which bulls need to drink>?' These are rhetorical questions, not enquiries after fact. **ἡδύ:** as opposed to **πικρόν** of the salt sea.

**140[1483]** Cf. *Od.* 16.183 ἡ μάλα τις θεός ἐσσι.

**141-5[1484-8]** The bull performs an *adynaton* by transgressing the natural order of things. Creatures leaving their native element is a standard motif of *adynata*.

**141[1484]** **τι** 'at all'. For adverbial **τι** cf. 146, 189, 250, 253.

**142[1485]** **στιχώσι:** Homer has only στιχάομαι; the active is found first in Hellenistic poetry, and is perhaps a third-century innovation. **χθόνα καὶ κατὰ πόντον:** for the preposition with the second of two governed nouns cf. 45, *Virg. Aen.* 6.692 *quas ego te terras et quanta per aequora uectum | accipio!*

**144[1487]** **ὑπὲρ ἥερος ὑπόσ' ἀερθεῖς:** i.e. up above the lower air (133 n.) and into the higher αἰθήρ. There is word-play here: some ancient etymologists derived αἰθήρ from αἶρω (cf. *Plato, Crat.* 410b). **ὑπόσ' ἀερθεῖς:** < *Od.* 8.375 = 12.432.

**146[1489]** **ᾧμοι ἐγώ:** common in Homer. **μέγα δὴ τι δυσάμμορος:** < *Ap. Rh.* 1.253. Adverbial μέγα δὴ τι = 'very greatly' is frequent in Hellenistic poetry: cf. 253.

**147[1490]** **ἔσπομένη:** aorist participle of ἔπομαι, which often means 'accompany' rather than strictly 'follow'.

**148[1491]** **ξείνην:** ξε(ι)νος sometimes = 'odd', 'unfamiliar'. **ἐφέπω** 'I pursue'.

**150[1493]** **ἔλπομαι:** here expressing her diffidence: not 'expect', but 'suppose', 'suspect'.

**151[1494]** 'Directing this voyage as leader of the way for me': **τόνδε ... πλόον** is object of **κατιθύνοντα** (cf. 121 n.); **προκίλευθον** agrees with **ὄν**.

**152[1495]** **οὐκ ἄθει:** < *Od.* 18.353. **ὑγρά κέλευθα:** Homeric clausula.

**153[1496]** **ἡύκρωσ** = εὐκέραος (cf. 52), with epic lengthening to ἡυ- and contraction of α + ο to ω.



**154[1497]** Cf. *Od.* 4.825 θάρσει, μηδέ τι πάγχyu μετὰ φρεσὶ δεῖδιθι λίην, *Il.* 24.171 θάρσει . . . μηδέ τι τάρβει. **οἶδμα:** originally of a swelling (οἰδέω) sea, but often a synonym for πόντος.

**155[1498]** ἐγγύθεν ‘on close inspection’.

**156[1499]** φανήμεναι ὅττι θέλωμι ‘take whatever appearance I might wish’: potential optative, unusually without ἄν/κε: Smyth §1821.

**157[1500]** Cf. *Od.* 5.100 τίς δ’ ἂν ἐκὼν τοσσόνδε διαδράμοι ἄλμυρόν ὕδωρ; **σὸς . . . πόθος** (< *Od.* 11.202) = πόθος σοῦ; contrast 25. **ἀνέηκε** ‘let go’, hence ‘incite’, ‘urge’.

**158[1501]** ἐειδόμενον: the form with prothetic ἐ-vowel is a Homeric metrical alternative (155 εἶδομαι) in the aorist participle. **ἤδη** with reference to the near future = ‘immediately’.

**159[1502]** ἥ μ’ ἔθρεψε καὶ αὐτόν: most ancient accounts agree that Zeus was brought up, if not actually born, on Crete, away from the murderous designs of his father Cronus: cf. 274–327. **νυμφήια:** not a formal marriage; but Zeus’s prophetic language raises the encounter from the level of ingeniously contrived casual liaison to that of historically significant event. γάμος, the commoner word for marriage, has a very wide range of meanings, from ‘rape’ to ‘holy wedlock’. Contrast 41 ἀνύμφωι.

**160[1503]** κλυτοὺς . . . υἱας: Minos, Rhadamanthys and Sarpedon, according to Apollod. *Bibl.* 3.1.1, Hes. fr. 140. They were kings of Crete, the islands and Lycia respectively.

**163[1506]** ἀνελάζετο: λάζομαι is the Ionic equivalent of λαμβάνω; ἀνα- = ‘back again’ (cf. ἀναχωρέω, etc.).

**164[1507]** Ἀ ὕστερον πρότερον (inversion of logical order), since her girl was loosed in the bedchamber after it had been prepared. **λέχος ἐντυον ὤραι:** the Horae, goddesses of charm and beauty, are associated with Aphrodite; and γάμου ὥρα is a standard phrase for ‘marriageable age’, i.e. the right time to be married (cf. *Od.* 15.126). Preparation of the bed was a formal part of the ceremony: cf. 70.

**165–6[1508–9]** Some have felt that these lines are unsatisfactory. (1) Is the poem incomplete? The conclusion is abrupt; and a poem with this theme might have been expected to end with an αἴτιον for the name of Europe. (2) αὐτίκα γίνετο in 166 looks as if it may have been formed from

γένετ' αὐτίκα in 165; in 165 αὐτίκα has its usual meaning, whereas in 166 it means 'presently'. Is this tolerable? (3) The two clauses of 166 are in the reverse of logical order: she became a mother by bearing Zeus's children.

A possible defence: (1) The epyllion is characterized by surprise and disproportion. Moschus omits the aetiological information well known to his audience and concentrates on a single aspect of the story, the abduction of the girl Europa. Certainly lines 165–6 are in keeping with the summary tone of 162–3, which give the impression of a hasty rush through the rest of the myth. (2) (a) Immediacy, suddenness and lack of delay are a mark of the divine (cf. 323, 329, Pindar, *Pyth.* 9.66–70), and Moschus may aim to emphasize this aspect. (b) αὐτίκα with the meaning 'presently' (166) is perfectly acceptable *per se* (LSJ I 3). (c) Moschus may have considered the variation of tense and word-order between γένετ' αὐτίκα and αὐτίκα γίνετο particularly elegant. He is by no means averse from repetition: cf. 1 & 3, 43 & 44, 61 & 62, 136–7. (d) There seems to be a self-conscious word-play in line 166 between τέκε and αὐτίκα, reinforcing the swiftness of her becoming a mother. (3) The ὕστερον πρότερον is not much harsher than that in line 164 (see n. ad loc.).

## XXII–XXIII

### *Bion*

Bion of Smyrna (fl. c. 100 BC) was the latest in the canon of Greek bucolic poets, Theocritus and Moschus being earlier. The fragments and short poems which survive are much concerned with the subject of Eros; and the *Lament for Adonis* (1526–1623), the only long work by Bion extant, is a *tour de force* of erotic narrative.

*Bibl.* Edn: Reed 1997.

## XXII

This, so far as we can tell, is a complete poem. The setting and Doric dialect identify it as bucolic, but the emphasis lies elsewhere. The poem describes how a young boy tries to catch winged Eros perched in a tree, and how a worldly-wise old man warns him against courting disaster. The poem is clearly allegorical: the boy is not yet ready for love, and Eros keeps away; but soon there will be no escape from his onset (13 φεύγε, 14 ἔλθῃς of the boy; 15 ὁ νῦν φεύγων, 16 ἐλθὼν of Eros). The wise old man, possessed of both technical skill (9) and worldly wisdom, stands in a long tradition of ἐρωτοδιδάσκαλοι, the best known of whom are Diotima in Plato's *Symposium* and Philitas in Longus' *Daphnis and Chloe* (2.3–7). His

comments indirectly tell us why Eros is always shown with wings: he comes ‘out of thin air’, sudden, unavoidable, unpredictable.

*Fowling.* A sticky substance made from mistletoe (ἰξός, Lat. *uisum*) was smeared on the end of a rod (κάλαμος); the fowler stood under a tree and stealthily extended his rods to the required length by slotting one into the end of another (5). A final darting movement ensured that the (small) bird became stuck. Another, and perhaps more successful, method was to lime short stakes, scatter food, hide in a bush and imitate birdsong; after eating, they perched on the stakes and were stuck. See Butler 1930: 184–91. In Hellenistic epigrams Eros is himself sometimes depicted as a fowler who catches his victims unawares: cf. e.g. Mel. *AP* 12.132a = *HE* 4104–9 (Mel. 21) = *OCT* 4148–53 and *AP* 12.92 = *HE* 4620–7 (Mel. 116) = *OCT* 4664–71. Bion’s poem seems to be an ingenious inversion of this idea.

1[1510] ἐν ἄλσεϊ δενδράεντι: < *Od.* 9.200.

2[1511] ὄρνεα: the form ὄρνεον is a Homeric *hapax* (*Il.* 13.64) not uncommon in later writers. ὑπόπτερον: Eros is conventionally depicted as winged, symbolizing perhaps his qualities of suddenness and fickleness. He is called ὑπόπτερος at Mel. *AP* 5.178.3 (*HE* 4202; *OCT* 4246) and elsewhere. The manuscripts read ἀπότροπον, which might just be understood as ‘withdrawn apart’ (cf. *Od.* 14.372), allegorical of the boy’s being unready for love (cf. 15 ἀπάλμενος). But then τὸν (‘the famous . . .’) has no point, and the sense is much inferior. Perhaps τανυσίπτερον or ταναόπτερον (‘with his wings outspread’) should be read for τὸν ἀπότροπον: the first of these is applied in Homer and Hesiod to birds both large and small (e.g. *Od.* 22.468).

3[1512] ποτὶ κλάδον: accusative because the verb ‘implies previous motion’ (LSJ πρὸς C.I.2).

6[1515] μετάλμενον: < μεθάλλομαι. The lack of aspiration in this participial form (and in aor. ἄλτο) is an Aeolic feature of epic dialect (cf. p. 210). In Homer the prefix μετ- implies close pursuit, going ‘after’; but here it is used of change, ‘first one then the other’ (cf. μεταμείβω, etc.). ἀμφεδόκευε ‘lay in wait for’. ἀμφ- implies all-round watchfulness.

7[1516] χῶ παῖς stresses his childish simplicity: the subject is the same as for the previous sentences. οἱ τέλος οὐδὲν ἀπάντη: the English idiom is ‘he met with no success’, the Greek ‘no success met with him’. τέλος = ‘satisfactory conclusion’. ἀπάντη = Attic ἀπήντει, from ἀπαντάω: App. A.3.

8[1517] **ρίψας**: the uncompounded verb can mean 'throw away' (cf. **ρίψασπις**). **ποτ'**: **ποτί**. **ἀροτρία**: **ἀροτρεύς** for **ἀροτήρ** is found first in Hellenistic poetry.

9[1518] **ιδιδάξατο**: the middle was properly used for having someone taught, but here it is for metrical convenience. Cf. 1140, 1890.

10–11[1519–20] **πρίσβυς** and **παῖδα** at successive line-ends emphasize the contrast between the qualities of youth and age.

11[1520] Cf. *Il.* 17.442 (Zeus) **κινήσας δὲ κάρη προτὶ δὴν μυθήσατο θυμόν** . . .

12[1521] **φείδεο τᾶς θήρας**: sc. **τοῦδ' ὀρνέου** (not from hunting in general).

13[1522] **μακράν**: feminine as adverb (cf. 6 τᾶι, 1361 n.).

14[1523] **εἰσόκε** = **εἰς ὃ κε**, 'until such time as'. **ἀνέρος ἐς μέτρον ἔλθης**: cf. *Il.* 11.225 **ἦβης . . . ἔκετο μέτρον. ἀνέρος . . . μέτρον** is the whole of a man's prime; **ἦν . . . ἔλθης** = 'when you embark upon . . .'.

15[1524] Cf. Sappho's lover: **καὶ γὰρ αἰ φεύγει, ταχέως διώξει** (fr. 1.21).

16[1525] **ἐλθὼν ἐξαπίνας**: < *Il.* 15.325. **κεφαλὰν ἔπι**: unexpected unpleasantnesses are often described as landing on one's head: cf. 1640–4 n. and *Il.* 19.91–4, quoted ad loc. **καθιζέι**: Doric future of **καθίζω** (Attic **καθιέι**). There may be a pun on **ἰξός** ('you can't stick to him, but he will soon clap his **ἰξός** on you'). The poem begins **ἰξεν**- and ends **-ἰξεί**.

### XXIII

The poem is a lament for Adonis. For details of the cult see p. 197. His gory death and Aphrodite's lament for him were popular subjects for vase-paintings and frescoes. Bion's poem may well be inspired by such works of art in its vivid visual detail; but it does not depict a static tableau such as that described by Theocritus' narrator in *Id.* 15 (1046–90): there are several changes of scene (Aphrodite's bed, Adonis in the hills, Aphrodite and the dying Adonis, Aphrodite's palace), and the emphasis is on speech and movement. On a formal level the poem owes much to the mimetic hymns of Callimachus to Apollo, Athena (132–273) and Demeter, in which details supplied in passing by an anonymous 'master of ceremonies' allow readers to imagine for themselves a dramatic context (see p. 115).

The imaginary context is the day of mourning at the Adonia, probably just before Adonis' image is carried to the sea. On that occasion the women uttered a ritual *θρήνος* or lament, perhaps in rhythmic prose, perhaps consisting only of ritual cries and simple exclamations. Sappho appears to have composed a *Lament for Adonis* in lyric metre (fr. 140); and the lyric *θρήνος* for performance at wakes was well established as a literary form by the sixth century. Bion has thus produced another example of Hellenistic generic fusion by combining the metre and dramatic format of the Callimachean hymn with Doric dialect (perhaps suggested by Theocritus *Id.* 15 or the Callimachean hymns to Athena and Demeter) and with a threnodic subject of a type previously treated in lyric poetry. This is not the only novelty. Surviving fragments of lyric *θρήνοι* are stately, gnomic and consolatory (e.g. Pindar, fr. 128a–137, Simonides, *PMG* 520–31). Bion's poem has a far different effect. It is not the poet who speaks, but a female participant in the rite: detached reflection is replaced by mimetic realism. The poem sets out to recreate the strident tones and heightened eroticism of an exotic foreign festival; and this effect is achieved by adapting to the hexameter format characteristics of real funerary laments. (For a similar but more restrained lament cf. *Il.* 24.723–76.) Hence the extraordinary amount of anaphora, repetition, alliteration and assonance (cf. Meleager's elegiac lament for Heliodora, 1801–10); hence, too, the predominantly dactylic rhythm with frequent pauses at the bucolic diaeresis, producing an effect of rapid movement and animation. The refrain, which is perhaps borrowed in conception from *Idylls* 1 and 2 (= 574–738) of Theocritus, represents the repeated interjections of woe characteristic of Greek laments. It is artfully varied in structure (1–2 n.) and refers now to Adonis (1, 2, 6, 15, 67), now to Aphrodite (28, 37, 63, 86).

These formal devices suggest something of the antiphony and response of a real lament. Although it has various changes of scene, the narrative as a whole is structured antithetically. Lament lends itself to contrasts: between past and present, praise and reproach, living and dead. Here the narrator focuses alternately on Adonis and Aphrodite: on his senselessness and her sense of loss, on his death and her inability to die, on his peace and her turmoil. The contrast is between past happiness and present grief. At the same time, however, parallels are drawn between living and dead: his body's wound is her mental wound (16–17), his disfigurement is equalled by hers (19–22), her tears flow like his blood (64–6). The still figure of Adonis is the focal point for a series of ingenious conceits.

*Bibl.*: Edns: Fantuzzi 1985, Reed 1997. Adonis: Detienne 1977, Winkler 1990, Reed 1995. In art: *LIMC* I 1.222–9, 2.160–70. Lament: Alexiou 2002, Holst-Warhaft 1992. Bion: Estevez 1981, Fountoulakis 2018.

> Cf. Ovid, *Met.* 10.503-59, 708-39; Shakespeare, *Venus and Adonis*; Shelley, *Adonais* (based on this poem and the anonymous *Lament for Bion*, Gow 1952a: 140-5).

1-2[1526-7] These lines, together with 97-8, define the poem's ritual setting. They contain three of the four half-line elements which, in various combinations appropriate to the context, will form the refrain.

2[1527] *ἐπαιάζουσιν*: *ἐπ*-implies an antiphonal response.

3-5[1528-30] Aphrodite is urged to rouse herself from sleep and lament the dead Adonis (knowledge of the myth is taken for granted). These lines look forward to the lengthy description of the goddess's couch, which will serve as Adonis' bier, at 69ff.

4[1529] *κυανόστολα*: proleptic: 'beat your dark-robed breast' = 'put on dark robes and beat your breast'. For *κυάνεος* as a funereal colour cf. 1158. *καί*: postponed: 15 n.

8[1533] *λευκῶι λευκόν*: sc. *μηρόν*. Interlaced word order represents the penetration of soft white thigh by hard white tusk. This leads into the colour-contrast of dark blood on pale skin, a recurrent theme (9-11, 25-7, 64-6).

9[1534] *λεπτὸν ἀποψύχων* 'faintly breathing out his life'; his breath is 'thin', 'weak'. Throughout the poem Adonis is described sometimes as dying, sometimes as already dead (e.g. 70 *νεκρός*). For the Greeks death took place not in an instant but as a result of a protracted struggle by the soul to break free from the body (*ψυχορραγεῖν*).

10[1535] *ναρκῆι*: usually of physical numbness; here 'grow dim' of eyes glazed in death.

11[1536] *τὸ ῥόδον φεύγει*: his lips grow pale. The metaphor looks forward to the miraculous birth of roses from his blood (66). Cf. 158-9. *τήνωι*: sc. *τῶι χεῖλει*.

12[1537] *μήποτε . . . ἀποισεῖ*: he is unconscious, and cannot therefore bestow a kiss for her to 'take away'. Perhaps a very strong negative is intended here, equivalent to earlier Greek οὐ μήποτε + future indicative (Smyth §2755b); more likely, however, *μή* stands for οὐ, as often in later Greek.

**14[1539]** ὁ = ὅτι, as often in Homer. Cf. 57. **θνάσκοντα:** cf. 9 n.; but the present can = 'be dead' as well as 'be dying': cf. 58 and Dawe 2006: 83.

**16[1541]** ἄγριον: because caused by a 'savage' beast.

**18[1543]** This line echoes Theoc. 1.71 (Daphnis dying) τῆνον μὲν θῶες, τῆνον λύκοι ὠρύσαντο. ὠρύονται is a conjecture for the manuscripts' ὠδύραντο; but it cannot be called certain, since some manuscripts of Theocritus have ὠδύραντο, and Bion may have read it there too. The conjecture is nevertheless preferable: (1) it seems more effective to have dogs and nymphs lamenting together (pres. + pres.) than in sequence (aor. + pres.) (cf. 83-5, however, for the alternation of tense); (2) ὠρύομαι is much the rarer word, and is the technical term for dogs howling.

**19[1544]** Νύμφαι . . . Ὀρειάδες: the mountain-nymphs of Cyprus, natural patronesses of the hunt, by whom, according to some accounts, Adonis was reared.

**21[1546]** νήπλεκτος ἀσάνδαλος 'with unbraided hair and barefoot'; the ritual dishevelment of mourning.

**22[1547]** ἐρχομένην 'as she goes along'. **κείροντι:** a strong word, 'tear at', 'rip', corresponding to Adonis' ἄγριον ἔλκος (16) and perhaps alluding to the self-laceration practised by mourning women. In addition, κείροντι and δρέπονται involve an ironic conceit, since both verbs are often used with plants as their *object*: κείρω = 'mow down', δρέπομαι = 'pluck'. Nature seems hostile to Aphrodite in a reversal of the so-called pathetic fallacy (cf. 31-9 n.).

**23[1548]** φορεῖται 'is borne along', implying random and distracted motion.

**24[1549]** πολλὰ καλεῖσα: cf. the Homeric πολλὰ λισσόμενος (*Il.* 21.368, etc.). The manuscripts read πόσιν καὶ παῖδα καλεῖσα, which would mean that instead of being quoted directly her cries ("Ἀσσύριε πόσι" and "παῖ παῖ") are made objects of the participles. But why she should call Adonis 'child' or 'my boy' is not clear. **Ἀσσύριον . . . πόσιν:** a reference either to the eastern origins of Adonis' cult or, more specifically, to the Syrian ancestry of his father Cinyras (see p. 197).

**25-7[1550-2]** 'Around her the dark robe (εἶμα) floated at her navel; her chest was reddened by her hands (χειρῶν); and her breasts, formerly

white as snow, grew crimson for Adonis'. Her robe is in tatters, her breasts are bare, and she lacerates her chest as is the convention of mourning women. This is the text as emended by Ahrens.

The manuscripts, however, have Adonis as the subject, with αἶμα for εἶμα and μηρῶν for χειρῶν: 'But on him, about his navel, floated the dark blood, and his chest grew red from <the wound in> his thighs, and Adonis' breast, formerly white as snow, grew crimson'. Adonis seems to be lying with his thigh higher than his head and chest, so that the blood flows from the wound over the upper part of his body. The pose is in itself improbable, and is not shown in any of the surviving pictures. The verb αἰωρεῖτο is particularly difficult: how can blood 'float' or 'be suspended' (cf. 1342)?

It seems best, therefore, to follow Ahrens, so that Aphrodite is the subject from line 17 onwards. The dative Ἀδώνιδι, which would most naturally be taken as a possessive, then has to mean 'for Adonis' sake'.

**28[1553] Κυθήριαν:** a title of Aphrodite, who had a temple on the island of Κύθηρα (cf. 35). For the accusative after an exclamation cf. 31, 220 n.

**29[1554] σύν:** adverbial, 'at the same time'.

**29-31[1554-6] εἶδος . . . μορφά** 'her beauty': cf. *Od.* 18.251-3 = 19.124-6 εἶδος τε δέμας τε.

**30[1555] μίν:** the contrast is between ἦν (to be understood with Κύπριδι) and κάθανε (31).

**31-9[1556-64]** All nature shares in mourning Adonis' death. This is the so-called pathetic fallacy (cf. 22 n.): natural country sounds (e.g. 31-3 echoing hills, rustling branches, bubbling rivers) are taken to be purposely made in sympathy with a human event.

**35[1560] ἐρυθαίνετται:** there is some evidence that red flowers were scattered at funerals, and so here it is perhaps suggested that flowers naturally red in colour are so from sympathy with Adonis' death. Alternatively, the verb means 'turn brown', i.e. wither (cf. 76). **Κυθήρα:** the island (usually neut. pl. Κύθηρα), or its nymph, mourning in sympathy with Aphrodite.

**36[1561] κναμῶς** 'foothills' (κνήμη = 'shin'). **οἰκτρόν:** adverbial.

**38[1563] ἀντεβόασεν** 'has called in response'.



**39[1564]** αἰνόν 'terrible' in the sense 'extreme' (cf. δεινός). τίς οὐκ ἔκλαυσεν ἄν αἰαῖ; 'Who could have failed to cry "Woe" at . . . ?' If the text is sound, αἰαῖ κλαίειν is to be taken as a verb = αἰάζειν; but the conjecture ἐν αἰαῖ may be right ('who in the world did not . . . ?').

**40-78[1565-1603]** The imaginary scene changes. After her distraught wanderings, Aphrodite has found Adonis. She utters a long lament, the centre-piece of the poem (42-61). The narrator instructs her to set Adonis on their 'marriage'-bed, which will now become his bier.

**40[1565]** ὥς . . . ὥς: see 1417 n. ἄσχετον 'unstaunchable'.

**41[1566]** μαραινομένῳ 'wasting away' in the sense of losing vitality, 'languishing'.

**42[1567]** ἀμπετάσασα: aorist participle of ἀμπετάννυμι (epic form of ἀναπτet-): 'with her arms outspread', a characteristic pose of lamenting women.

**43[1568]** κιχείω 'meet'; irregularly formed aorist subjunctive of κιχάνω.

**45[1570]** τὸ δ' αὖ πύματον 'once more, for the last time'.

**46-50[1571-5]** Aphrodite begs Adonis to kiss her with his dying breath: that will be a 'sweet stimulant' (48) which will make her desire him ever afterwards. Some see an allusion to the Stoic idea of the soul as a vaporous exhalation (ἀναθυμίασις). But the concept of the liver as the seat of passion(s) is normal and not specifically Stoic (cf. 8); and it was a common custom, in the Roman world at least, to catch a loved one's last breath as a way of continuing the union after death on a (literally) spiritual plane (Pease 1935: 524-5). The passage combines images of sex and death in a suggestively erotic manner.

**46[1571]** ὅσον ζῶει τὸ φίλημα 'as long as the kiss has life', i.e. until you die in the act. Cf. 13.

**47-9[1572-4]** ἄχρις . . . : words meaning 'until' occasionally have the subjunctive without ἄν: see Smyth §2444b.

**47[1572]** ἀποψύχῃς 'expire'.

**48[1573]** φίλτρον: some interpret this word in its obscure anatomical sense, 'dimple in the upper lip' (LSJ II); but the normal meaning,

'love-charm' or 'stimulant to desire', seems suitable here. ἀμέλξω 'drain', literally 'milk'.

50[1575] ὥς 'as if it were'.

50-3[1575-8] A paradoxical conceit: Aphrodite's immortality thwarts her desire to join Adonis. These lines explore a secondary meaning of φεύγειν and διώκειν, which often signify amorous flight and pursuit (cf. 567, 1524 n.).

52[1577] στυγνόν 'dreadful'.

53[1578] ἐμμί: this is usually thought to be the Aeolic form of εἰμί, but Hellenistic poets may have found it in Doric works now lost. Cf. on 84.

55[1580] ἐς σὲ καταρρεῖ: literally 'flows down to you'; the English metaphor is 'falls to you'. The words are borrowed from a well-known passage of Theocritus, where they refer to a goat given as a prize (1.5; cf. Hunter 1994).

56[1581] πανάποτμος: twice in Homer (*Il.* 24.255, 493), both times of Priam mourning his dead son Hector: the word thus confers status on Adonis' tragic death.

57[1582] ὁ: 14 n. φοβεῦμαι 'am in dread of', i.e. 'defer to' (LSJ φοβέω B II 5).

58[1583] τριπόθητε: the prefix has intensive force, as in e.g. τρίσμακαρ. πόθος: probably '<object of> my desire' rather than 'feelings of desire'; but to decide between these two meanings is perhaps over-pedantic. Cf. 715. ὥς ὄναρ ἔπτα: an adaptation of *Od.* 11.222 ψυχὴ δ' ἡὺτ' ὄνειρος ἀποπταμένη πεπότηται. ἔπτα is an active aorist form of πέτομαι.

59[1584] κενοί 'bereft'; or perhaps 'unoccupied' because they have no lovers to attend. δώματ': Aphrodite's palace.

60[1585] σοὶ δ' ἅμα κεστός ὄλωλε 'my love-girdle has perished with you', i.e. 'all charm has gone from the world'. The words seem to represent Aphrodite's distraught incoherence: they have no logical connection with what precedes and follows (despite γάρ). Aphrodite's κεστός was a belt of material with seductive powers. At *Il.* 14.214 she lends it to Hera to aid the seduction of Zeus. Here the meaning is perhaps that any use she had for

the *κεστός* is now gone together with Adonis, whom she charmed with its help. *κυνάγεις*: imperfect.

**61[1586]** The text is doubtful. Translate, ‘Why, being fair, were you so mad <as to> (sc. *ὥστε*) struggle with the beast?’ The repeated *τι*, a conjecture, seems desirable and characteristic in this anaphoric style.

**64[1589]** Ἄ *Παφία*: Aphrodite had a famous temple at Paphos on Cyprus.

**65[1590]** *τά*: tears and blood, which became flowers (*ἄνθη* is predicative). *ποτὶ χθονί*: *ποτὶ* because they fell *to* the ground; dative because they flowered once they were *on* it. Cf. 1884.

**66[1591]** *ἀνεμώναν*: the anemone (lit. ‘wind-flower’), which was proverbially short-lived: Ovid, *Met.* 10.738–9 *namque male haerentem et nimia leuitate caducum | excutiunt idem qui praestant nomina uenti*.

**69[1594]** ‘A lonely pile of leaves is not a good bed for Adonis.’ *ἐρήμα* because he is still imagined as lying in the hills.

**71[1596]** *καί* ‘even’. *οἷα* ‘as if’; the singular *οἶον* is commoner.

**72–8[1597–1603]** The text of these lines is very uncertain.

**72[1597]** See 3–5 n.

**72–3[1597–8]** ‘... in which he used to slumber when he toiled with you through the night in sacred sleep.’ Neither the construction of *τὸν ἱερὸν ὕπνον* (cognate acc.?) nor the meaning of *ἐμόχθει* is clear, and as a sexual euphemism the whole line sounds grotesque. (An intelligible meaning could be gained by reading ... *οἷσι κάθευδεν* | *ὥς* ... *τὸν ἱερὸν ὕπνον ἴαυεν* (cf. 56, Theoc. 3.49): if *κάθευδε* fell out after *καθεύδων* immediately above, *ἴαυεν* might have been transposed. But *ἐμόχθει* remains unexplained.)

**73[1598]** *ἱερὸν ὕπνον*: i.e. sleep with the divine goddess. (At 1783 the phrase has a different meaning.)

**74[1599]** *παγχρυσέωι κλιντήρι*: a couch of gold suitable for χρυσή Ἀφροδίτη. But *κλιντήρι* can also = ‘bier’. Another variation of the ‘love and death’ theme. *πρόθεις*: with reference to the *πρόθεσις* or public laying-out. The manuscripts have *πόθει* (imper. of *ποθέω*) or *ποθεῖ*. *καὶ στυγνόν* ‘even though he is a grim sight’, disfigured by his injuries. *στυγνός*

seems occasionally to mean 'dishevelled' (cf. ps.-Moschus 3.4; not in LSJ); but that meaning is less apt here.

75-8[1600-3] At the Adonis-festival the effigy on its bier was sprinkled with flowers and perfumes. Here the narrator hints at the origin of this custom: all flowers died with Adonis (cf. 35), and Adonis was Aphrodite's *μύρον* ('sweet favourite'), so that all perfumes ought to be poured on him, too.

75[1600] πάντα σὺν αὐτῷ: it would be better to understand εἶη than ἔστι: 'let everything be with him', i.e. 'let him have everything'; but the ellipse of the optative is unusual, and the sense is even then not good. The phrase may be corrupt; one would expect a second imperative to parallel ῥαῖνε . . . ῥαῖνε in line 77.

76[1601] ὥς 'when'.

77[1602] Συρίοισιν ἀλείφασι: Syria was famous for its unguents and perfumes; but the adjective is especially apt here because of the Syrian origins of Adonis' family. According to Ovid's account (*Met.* 10.503-14) Adonis was born from the myrrh-tree into which his mother had been metamorphosed, and was anointed with the myrrh which dripped from it, his mother's 'tears'.

79-96[1604-21] Another change of scene. Adonis is lying on Aphrodite's golden couch, now his bier, and is being mourned by the Loves and Graces. This was a popular scene in Greek and Roman art (*LIMC* 11.222-9, 2.160-70; cf. 1046-90).

79[1604] ἄβρός: the word has overtones of luxurious ease as well as of beauty.

81[1606] ἐπ': probably 'in honour of'; but there is evidence that mourners' hair was actually strewn *on* the corpse (e.g. *Il.* 23.135-6).

82[1607] ἐπὶ . . . ἱβαλλεν: tmesis. πτερόν: presumably a feather from his wing, though this does not fit well with the other articles of equipment.

84[1609] ὕδωρ: to wash the corpse. φορέοισιν: cf. 94 ἀνακλείοισιν. The -οισι third-person plural ending is Aeolic (cf. 1106); but it may have occurred instead of the usual -οντι in some Doric writings (e.g. choral lyric with Aeolisms). Cf. 53 n. Participles in -οισα (for -ουσα) are found in both

Aeolic and literary Doric: App. C.9. **μηρία:** here for μηρούς, ‘thighs’; usually = ‘thighbones’.

**85[1610]** **ὄπιθεν** ‘<standing> behind’. **ἀναψύχει:** probably (given the rest of the sentence) ‘tries to dry’ him with a cooling draught rather than ‘tries to revive him’.

**87–90[1612–15]** Hymenaeus, god of marriage, had celebrated the lovers’ union with torches, garlands and wedding-songs at the bedroom door; but this joyful attitude now changes to one of grief. Cf. 1815–18.

**88[1613]** **ἑκέδασσε** ‘scattered in shreds’: aorist of ἐκκεδάννυμι.

**90[1615]** **ἔτι πλέον ἢ “Υμέναιον”** ‘even more, i.e. more loudly or frequently, than <he once sang> “Hymen”’.

**93[1618]** **πολύ πλέον ἢ Παιῶνα** ‘even more than <they once sang> the paean’, a solemn choral performance associated with Apollo: as Apollo’s attendants, the Graces might be expected to have sung it at the ‘wedding’ of Adonis and Aphrodite. The line-end echoes 90. Παιῶνα is a conjecture for the manuscripts’ **τύ, Διώνα** (apparently an echo of 651), which is unsatisfactory in sense: why should the Graces out-mourn Aphrodite herself?

**94–6[1619–21]** The Fates try to call Adonis back from the dead, but he cannot obey because Persephone will not release him (sc. because she is in love with him herself?). There may be a reference to a less well known version of the myth in which he is not killed by a boar but is placed in a chest by Aphrodite and entrusted to Persephone, who refuses to release him; as in the case of Persephone herself, a compromise is reached whereby Adonis will spend half the year above the earth and half below (cf. Apollod. *Bibl.* 3.14.4).

**94[1619]** **ἀνακλείουσιν:** 84 n. κλείω is from the same root as κ(α)λέω. ἀνακαλεῖν is the term for summoning the dead back to earth.

**95[1620]** **ἐπαίδουσιν** ‘they summon him with incantations (ἐπωιδαί)’. **οὐχ ὑπακούει** ‘he does not respond’.

**96[1621]** **οὐ μὲν οὐκ ἐθέλει:** οὐ μὲν qualifies the negative: ‘it is not, indeed, that he does not want to <respond>’. **Κῶρα:** Doric for Κόρη, Persephone.

**97[1622] κομμῶν:** the word is derived from κόπτω, i.e. a ‘beating of the breast’; but here its transferred meaning ‘dirge’ is equally suitable.

**98[1623] εἰς ἔτος ἄλλο:** a standard sentiment at the end of hymns, promising renewed celebration at the next festival: cf. 1095, Call. *Hymn to Dem.* 123 ἔτος δ’ εἰς ἄλλο φυλαξεῖ (sc. ἡμᾶς), ‘she will preserve us for another year’. Here, however, εἰς is untranslatable: cf. 616 ἐς τρίς and phrases such as εἰσάπαξ and εἰς αὔριον.

## XXIV

### *Rhianus*

Rhianus of Crete lived in the third century. He began life as a slave. After gaining an education he produced editions of the *Iliad* and *Odyssey*. His poems included a long Ἡράκλεια, ethnographical epics on the Thessalians, Achaeans and Eleans, and epigrams. His best-known work was the Μεσσηνιακά, which appears to have focused on the heroic and occasionally romantic deeds of Aristomenes, who tried to liberate his country from Spartan domination in the Second Messenian War (c. 650 BC).

This passage uses traditional gnomic language to reflect gloomily on the folly of mankind: the poor make no attempt to better themselves, while the rich and powerful aspire too high and are eventually punished, since Doom pursues them and brings down their arrogant pride. If this is a complete poem, it is possible to see indirect criticism of the divine aspirations of Hellenistic monarchs (pp. 3–4); but it may well be a fragment of one of Rhianus’ lost epics.

The diction is mostly Homeric, with some borrowings from Hesiod (ἀμαρτίνοοι, εὐοχθῆσι) and elsewhere.

*Bibl.*: Text: CA pp. 9–10. Aristomenes: Lehnus 2000, Luraghi 2008: 83–94.

**1–3[1624–6]** The gods’ gifts can ‘tilt’ (ρέπω) either way, can be good or bad: Theognis 157–8 Ζεὺς γάρ τοι τὸ τάλαντον ἐπιρρέπει ἄλλοτε ἄλλως, | ἄλλοτε μὲν πλουτεῖν, ἄλλοτε μηδὲν ἔχειν. But human beings are ‘thoughtless’ whatever their lot (3–16).

**1[1624] ἧ ἄρα δή:** Homer has ἧ ἄρα and ἧ δή in strong affirmations, but never all three particles together.

**2[1625] φέρομεν** ‘cope with’.

**3–8[1626–31]** The ἀχρήμων blames the gods, underestimates himself, feels inferior in the presence of the rich, is cast down in helpless despair. (He ought to be trying to make the best of things.)

**4[1627]** στρωφᾶται ‘wanders around <aimlessly>’ because he has no means of sustenance. Present subjunctive after ὅς κ’.

**5[1628]** σφετέρην ‘his own’: 1276 n.

**6[1629]** Cf. Theognis 177–8 καὶ γὰρ ἀνὴρ πενίῃ δεδμημένος οὔτε τι εἰπεῖν | οὔτ’ ἔρξαι δύναται, γλῶσσα δέ οἱ δέδεται, 667–70. **νοέειν** suggests that he cannot even form his thoughts coherently, let alone give them expression.

**7[1630]** ὄθι τ’: cf. 1378.

**8[1631]** θυμὸν ἔδουσι: a Homeric metaphor: cf. e.g. *Od.* 10.378–9 τίφθ’ οὔτως, Ὀδυσσεῦ, κατ’ ἄρ’ ἔξειαι ἴσος ἀναύδωι | θυμὸν ἔδων;

**9–16[1632–9]** The rich and powerful man forgets that he is mortal, tries to rival Zeus, acts insolently, aspires to heaven: typical ὕβρις.

**9[1632]** εὐοχθῆσι: a Hesiodic word (*WD* 477) of uncertain etymology meaning ‘do well’. -ησι is the epic third-person subjunctive ending; here -ῆσι < -έησι.

**10[1633]** πολυκοιρανίην: once in Homer (*Il.* 2.204), = ‘rule by many’; here ‘rule over many’.

**11[1634]** The foot-imagery prepares the way for lines 17–21.

**12[1635]** ‘With insolence and errors of discretion’: ὑπεροπλίη is a Homeric *hapax* (*Il.* 1.205); ἀμαρτωλή occurs only at Theognis 327 in extant Greek. **ἀμαρτωλῆσι νόοιο** picks up ἀμαρτίνοοι (1) and νοέειν (6).

**13[1636]** ἴσα Διὶ βρομέει: for the expression cf. Callimachus’ famous βροντᾶν οὐκ ἐμόν, ἀλλὰ Διός (20). If a particular reference is intended, it is to Salmoneus, legendary king of Elis, who was thundersmitten *dum flammās Iouis et sonitus imitatur Olympi* (Virg. *Aen.* 6.586); Apollod. *Bibl.* 1.9.7 calls him ὑβριστής . . . τῶι Διὶ ἐξισοῦσθαι θέλων.

**14[1637]** μνάται δ’ εὐπηχυν Ἀθήνην: an act of this type was proverbially hybriatic: cf. Alcman, *Partheneion* (PMGF 1) 16–17 μὴ τις ἀνθ[ρ]ώπων ἐς ὦρανὸν ποτήσθω | μηδὲ πη[γ]ρήτω γαμῆν τὰν Ἀφροδίταν. Rhianus may have

chosen Athena here because she is a virgin goddess; but there may be a specific allusion to Cotys, king of Thrace from 382 to 358, who once set up a marriage-feast for himself and Athena and drunkenly awaited his bride (Theopompus, *FGrHist* 115 F 31). According to one account, Prometheus' punishment was a consequence of his having lusted after Athena (Duris of Samos, *FGrHist* 76 F 47).

15[1638] ἀτραπιτὸν . . . Οὐλυμπόνδε: again proverbially hybistic (cf. Alcman, 14 n.). Homer mentions the story of Otus and Ephialtes, who piled up mountains in order to scale heaven and fight with the gods (*Od.* 11.305–20). τεκμαίρεται 'plans', 'designs', a slight development of the Homeric meaning 'fix', 'arrange'.

16[1639] μετ' ἀθανάτοισιν ἀρίθμιος 'numbered among the gods'. Tmesis of the adjective: cf. *Hom. Hymn* 26.6 μεταρίθμιος ἀθανάτοισιν, 693–4 n.

17–21[1640–4] Ate pursues arrogant men of this sort and hovers unperceived and invisible above their heads, standing by old crimes as a young woman, helping Zeus and Dike. She helps them by striking men with a fatal blindness, so that they bring about their own ruin. For the operation of Ate cf. *Il.* 9.505–12 and especially 19.91–4, which Rhianus echoes here: πρέσβα Διὸς θυγάτηρ ἄτη, ἥ πάντας ἄῃται, | οὐλομένη τῇ μὲν θ' ἅπαλοι | πόδες· οὐ γὰρ ἐπ' οὐδεῖ | πλινσται, ἀλλ' ἄκρ' ἦγε κατ' ἀνδρῶν κράατα βαίνει | βλάπτουσ' ἀνθρώπους. Rhianus may be expanding the implications of Homer's πρέσβα and θυγάτηρ in making Ate νεωτέρη to old crimes and γρηῦς to young ones, though the significance of the contrast is not quite clear: perhaps he means that she crops up unexpectedly to punish crimes committed long ago, and that in the distant future she will punish crimes which now seem recent. (It may be in this sense that Dike has τὸ γρήιον ἶχνος in Euphorion, *SH* 415 ii 6 = *HC* fr. 26 ii 6, pp. 252–3.) For the unpredictability of Ate's onset cf. Solon, fr. 13.74–6 κέρδεά τοι θνητοῖς ὥπασαν ἀθάνατοι, | ἄτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἦν ὁπότε Ζεὺς | πέμψηι τεισομένην, ἅλλοτε ἅλλος ἐξεῖ, Theognis 203–8.

17[1640] ἀπαλοῖσι: they are never roughened by touching the ground: cf. *Il.* 19.92 (17–21 n.). She is thus contrasted with the arrogant men, who forget that they are mortals who tread the earth (10–11). μετατρωχῶσα 'running after', 'pursuing'. τρωχάω is an epic form of τρέχω.

18[1641] ἄκρις: at *Il.* 19.93 (17–21 n.) the extant manuscripts of Homer read ἀλλ' ἄρα ἦγε; but clearly Rhianus knew of an alternative (and better) reading ἀλλ' ἄκρ' ἦγε (or ἀλλ' ἦγ' ἄκρα) . . . κράατα: see Pfeiffer 1968: 149, 288. ἀνώϊστος 'unforeseen': 1259 n.



**19[1642] γραίησι:** γράῖα, like γέρων, can be used adjectivally: cf. 1743.

**20[1643] ἐφίσταται:** this verb is often used for the appearance of visions and dreams.

**21[1644] ἐπίηρα φέρουσα** = χαριζομένη. In Homer ἦρα is a noun (= χάριν); but some ancient critics read phrases such as ἐπὶ ἦρα φέρων (tmesis) as ἐπίηρα φέρων: in the fifth century a poetic adjective ἐπίηρος, 'pleasing', appears. If the manuscripts are to be trusted, Rhianus had the phrase as two words.

## XXV

### *Lycophron*

Lycophron was born at Chalcis in Euboea, and seems to have lived in Alexandria c. 275–250 BC. He classified and perhaps edited the comic poets for the recently established Library and produced a large work *Περὶ κωμωιδίας*, which probably dealt with rare and obscure words found in comedy. Later scholars counted him a member of the Pleiad, a name given to seven tragic luminaries of the third century. Of his 46 or 64 tragedies, and of his satyr-plays, only a few fragments remain (*TrGF* 100 F 1–9). He is the first recorded maker of anagrams (Πτολεμαῖος > ἀπὸ μέλιτος, Ἀρσινόη > ἰον Ἥρας – *SH* 531).

The *Alexandra* is a 1474-line *tour de force* of riddling obscurity. Composed in the strict iambic metre of Hellenistic tragedy (M. L. West 1982: 159), the poem is an extended messenger-speech: a guard set to watch over Cassandra (= Alexandra, sister of Alexander = Paris) relates to her father, Priam, the prophetess's inspired ravings. Her prophecies cover the Trojan War, the fall of Troy, the return journeys of the various Greek commanders, and finally cryptic allusions to the rising power of Rome and the unification of Europe and Asia. Some have felt that Rome was not powerful enough in Lycophron's time to merit such eulogy, and have suggested either that the Roman passages are later additions or that the poem was composed in the second century and falsely attributed to Lycophron (S. West 1984, Hornblower 2018a: 36–41, 47–9).

The *Alexandra* subsumes within the framework of a tragic messenger-speech material from the *Iliad*, the *Odyssey* and epics such as the *Heroes' Returns* (Νόστοι), and from many of the myths treated in tragedies of the fifth and fourth centuries. Its general tone, however, owes much to the riddling hexameter oracles which circulated in large numbers in the ancient world. It thus constitutes another novel combination of form and subject matter.

It was Cassandra's fate never to be believed. Lycophron provides a new reason for this traditional feature of the myth: she was not only not believed, but not even understood. Her speech is grandiloquent, ὀγκώδης (31 n.), in the Aeschylean manner, and in particular in the manner of the Aeschylean Cassandra (*Agam.* 1072–1330). It has been calculated that 518 of the 3000 different words in the poem are found nowhere else, and that a further 117 occur here for the first time. Gods and mortals are referred to in riddling periphrases, with much use of obscure cult-titles (cf. 352, 356, 359) and oracular animal-imagery (357–9). Grammatically and syntactically the language is not complex, and the *recherché* vocabulary would not have unduly troubled learned contemporaries; but the obscurely allusive references make the poem a puzzle soluble only by readers with an extremely wide knowledge of mythology, religion and earlier literature.

The poem has provoked a wide range of responses. For ancient readers it was above all obscure (cf. 351 n.). Latterly its abnormal length and remorselessly portentous vaticinations have led some to sense parody and even dark humour. Others admire its rhetorical ingenuity and pervasive gloom, or its characterization of the doomed Cassandra. But for many readers it typifies the unacceptable face of Hellenistic poetry: *recondite*, inaccessible, self-indulgent.

In this extract Cassandra riddlingly prophesies her own rape by Ajax son of Oileus and the shipwreck of the homeward-bound Greek fleet on the coast of Euboea, an act of retribution by Athena for Ajax' sacrilege.

*Bibl.*: Edns/comms.: Scheer 1881–1908 (with scholia), Mair 1921, Mooney 1921, Mascialino 1964, Hornblower 2018a. Date: S. West 2000. Gen.: S. West 1984, Fantuzzi and Hunter 2004: 437–43, Lowe 2004, Cusset and Prioux 2009, Sens 2010, McNelis and Sens 2015, Sistakou 2012: 131–90, 2016: 168–92, Hornblower 2018b, Pillinger 2019: 108–45.

**348–64[1645–61]** 'And I, wretched girl, the one who refused marriage, within the masonry of my stony maiden-room without ceiling, hiding my body in the roofless chamber of my dark prison – I who rejected from my virgin bed the eager god Thoraëus, Lord of Ptoön, Ruler of the Seasons, as if I had taken eternal virginity <as my lot> to uttermost old age, in emulation of Pallas, Giver of Spoil, Wardress of the Gates, marriage-hater – then (sc. at the fall of Troy), <like> a dove to the nest of the vulture, shall I in frenzy be dragged with crooked talons, I who often invoked the Maiden, Yoker of Oxen, the Sea-gull, as my helper and defender from marriage. And, turning up her eyes to the ceiling of her wood-carved shrine, she shall be angry with the army, she who fell from heaven and the throne of Zeus <to be> a most precious possession for my ancestor the king.'

348[1645] ἡ γάμους ἀρνουμένη: as priestess of Athena Cassandra had vowed to remain a virgin, as she explains in lines 354-6.

349-51[1646-8] Because she frightens the Trojans with her gloomy rantings, Cassandra has been immured by her father in a windowless stone cell in the shape of a pyramid or dome (hence 'roofless' 350 and 'dark' 351); the guard/messenger has been set to watch over her.

350[1647] ἀνώροφον στέγην 'roofless chamber': word-play with the primary meaning of στέγη, 'roof', to produce an apparent oxymoron. The shape of Cassandra's prison (349-51 n.) means that it both is and is not 'roofed'.

351[1648] εἰρκτῆς . . . λυγαίας: the darkness in which she is enclosed complements the obscurity of her discourse: the *Alexandra* is characterized as *latebras* . . . *Lycophronis atris* by Statius (*Silvae* 5.3.157) and as τὸ σκοτεινὸν ποίημα in the *Suda* lexicon (λ 827; suggested by 12 τὰν σκότῳ). ἄλιβδύσσασα: a word of uncertain etymology. Ancient grammarians derived it from ἄλι + βδύω (supposedly Aeolic for δύω), i.e. 'plunge into the sea', 'submerge'; Lycophron uses that meaning metaphorically here.

352[1649] Θοράϊον: a Laconian or Boeotian cult-title of Apollo, 'God of Fertility' (θορός = 'semen'). Πτῶιον: Apollo had a temple on the Ptoan hill in Boeotia. Ὠρίτην: because as sun-god he brings the seasons (ὥραι).

353[1650] δεινίων: to be taken with both λιπτοντ' and ἐκβαλοῦσα: he was eager *for* her bed, and she rejected him *from* it. It was this rejection which, according to some accounts, led to her prophecies always being disbelieved: cf. Aesch. *Agam.* 1202-12.

354[1651] ὥς δὴ often expresses irony: she rejected Apollo only to fall victim to the inferior Ajax.

356[1653] Λαφρίας 'Giver of Spoil' (λάφυρα), a rare equivalent of the Homeric Ἀγελείη and Ληϊτίς (λεία/λήϊα = 'booty'). Πυλάτιδος: representations of Athena were often placed over doors and gateways.

357[1654] τόργου: the poem contains a great number of riddling animal-periphrases for gods and mortals. These are inspired by the language of the Aeschylean Cassandra (e.g. *Agam.* 1125-6, 1224, 1228,

1232, 1258-9). The 'vulture' is Locrian Ajax, son of Oileus, who raped Cassandra in the very temple of Athena.

**358[1655] ἄρπαις οἰνάς:** a triply tricky expression. At first sight οἰνάς seems to mean 'vine' and ἄρπαις 'bill-hook'; but φάσσα (357) suggests that οἰνάς may have its other meaning, 'dove', and that ἄρπαις = 'talons'. It transpires, however, that οἰνάς means neither 'vine' nor 'dove', but qualifies φάσσα as an adjective meaning 'affected with οἶνος', i.e. frenzied, prophetically inspired.

**359[1656] Βούδειαν:** a Thessalian title of Athena: she first taught mankind to use the plough by fastening (δέω) oxen (βοῦς) to it. **Αἰθυίαν** 'Sea-gull', a Megarian title for Athena as sea-goddess.

**361-4[1658-61]** When Troy falls Cassandra will no longer be in her dark prison, but in the temple of Athena. Athena's statue, the Palladium, which fell from heaven when the city was founded, will avert its eyes from the terrible sight of the priestess's rape. For a vase-painting which may show Athena's averted gaze see Davreux 1942: 158-9 no. 91, fig. 55.

**361[1658] δουρατογλύφου:** literally 'beam-carved' (δόρυ, γλύφω).

**364[1661] πάππῳ** 'ancestor': Ilus, who founded Ilium = Troy. **τιμαλφέστατον** 'most precious' because the city was destined not to fall so long as the Palladium remained within the walls. Its theft by Odysseus and Diomedes was narrated in the *Little Iliad*, an epic poem now lost; cf. 166-73 n.

**365-72[1662-9]** 'And because of the crime of one man all Hellas shall mourn the empty tombs of ten thousand children – <tombs> not in receptacles of bones but perched on the rocks (?), nor hiding in urns the ritually disposed last ashes from the fire, as is the due of the dead, but instead <Hellas shall mourn> a piteous name and inscriptions on empty cairns, bathed with the hot tears of parents and of children and the mourning of wives.' The bodies of the shipwrecked Greeks will not be recovered, so that they will neither be laid to rest in sarcophagi (ὀστοθήκαις) – as would happen if they died at home – nor be cremated and sent home as ashes in urns – as is the custom for men who die abroad: their families will have only cenotaphs over which to mourn. Such, at least, ought to be the meaning; cf. 367 n.

**365[1662] ἐνὸς δὲ λώβης ἀντί:** Virgil echoes this passage or its source (which may be the lost epic *The Sack of Troy*; cf. 364 n.) at *Aen.* 1.39-41

*Pallasne exurere classem | Argium atque ipsos potuit sommergere ponto | unius ob noxam et furias Aiacis Oïlei?*

**367[1664]** χοιράδων ‘the hog’s-back rocks’ of Cape Caphereus, to which the fleet was lured by Nauplius, whose son Palamedes had been treacherously killed at Troy by his Greek allies. But the ‘ten thousand children’, not the ‘empty tombs’, ought to be described as ‘perched on the rocks’. The line seems to be corrupt, and no convincing emendation has yet been proposed.

**368[1665]** τέφρην: one would expect τέφραν, but Lycophron uses some Ionic forms (e.g. 370 οὔνομ’: Schade 1999: 12 n. 39).

**369[1666]** ἡ θέμις φθιτῶν = the Homeric ὁ γὰρ γέρας ἐστὶ θανόντων (*Il.* 23.9). ἡ θέμις ἐστὶ *uel sim.*, with or without a qualifying genitive, is a common expression.

## XXVI

### *Herondas*

Herondas was a contemporary of Callimachus and Theocritus (cf. 1699 n.); it is not known where he was born or where he lived. Even the form of his name is not certain, some sources having Herodas. He sprang to fame in 1891, when a newly discovered papyrus was published containing eight of his μιμίαιβοι and fragments of two more. They are dramatic scenes from low life: a procuress and her ‘victim’, the impudent law-court speech of a pimp, a schoolboy’s flogging, women discussing art in a temple, a mistress’ revenge on the unfaithful slave who has been her lover, women discussing dildos, their visit to a shady cobbler, a dream of the poet *qua* humble cottager. Herondas was at first hailed as an ultra-realist; but it has since been shown that his work fits in well with the literary approach of his contemporaries Callimachus and Theocritus. His invention of the μιμίαιβος is another example of that fusion of genres typical of the new poetics: (1) The low subject matter and character-types are based on those of the mime, a form of dramatic popular entertainment dealing with often sordid scenes from daily life. Only in the works of Sophron of Syracuse in the mid fifth century had the mime achieved real literary status. Sophron wrote in prose in his native Doric dialect, and he was popular in the third century (Theocritus *Idylls* 2 and 15 (574–738, 947–1095) adapt themes from Sophron into Doric hexameters: see pp. 165, 196–7). (2) Language, metre and Ionic dialect are borrowed from Hipponax, a sixth-century

Ephesian writer of bitter lampoons. He, too, was popular in the third century, inspiring most notably Callimachus' *Iambi* (fr. 191–225; cf. p. 85). He used the so-called limping iambic (σκάζων, χολιάμβος), an iambic line with long penultimate syllable, to produce a dragging effect of 'deliberate metrical ribaldry' (M. L. West 1982: 41). The μιμίαμβοι are thus far from realistic in that they employ metrical, linguistic and dialectal forms unused for several centuries.

If they were performed at all, the μιμίαμβοι were probably recited by a single talented declaimer rather than produced with a full cast. They share with New Comedy an interest in character-drawing (ἡθοποιία) and the depiction of types. Women emerge with little credit. The focus of interest in this first poem is not so much the faithful Metriche as the old bawd Gyllis, who tries to persuade her to take a new lover in the absence of her usual partner Mandris. Both characters speak in clichés and proverbial language. By combining precious and recherché form with platinously garrulous content, Herondas has produced a strange mixture of pseudo-realism and extreme artifice.

*Dialect.* The most notable features of E. Ionic literary dialect in this poem are η for ᾱ, κ for π in κου, κοτέ, κόσος, etc., and lack of initial aspiration (psilosis); εο usually contracts to ευ (Attic ου).

*Text.* In places the papyrus is damaged or illegible. The text printed here is supplemented to show what seems to be the most likely meaning.

*Bibl.:* Text: Cunningham 1987. Trans.: Cunningham 2002: 177–283. Comm.: Headlam and Knox 1922, Cunningham 1971, Zanker 2009. Gen.: Arnott 1971, Fraser 1972: II 876–8, Mastromarco 1984, Hunter 1993b, 1995. Metre: M. L. West 1982: 160–1.

> For the procuress figure cf. Ovid, *Amores* 1.8.

*Title.* The papyrus, written in the second century AD, gives the title Προκυκλί[ς] ἢ Μαστροπός. The word μαστροπός is a common term for 'pimp' or 'procuress' (cognate with μαστεύω, 'search out'); it may have been added by an ancient editor to explain προκυκλῖς, a word of obscure etymology, which is found only here in extant literature.

**1–2[1670–1]** Metriche hears a violent knocking and assumes that some boorish rustic has arrived 'from the country'. There are several problems: (1) μ[ή] τ[ις] '<see> if anyone . . . ' is not a certain restoration, and (2) παρ' ἡμέων is difficult in both sense and construction. 'Someone of ours', i.e. 'someone in our service' is possible (cf. Men. *Dysc.* 375 τὴν παρ' ἐμοῦ = 'mine'); the conjecture παρ' ἡμέας is much easier ('to our house'). Alternatively, -έων might suggest that a present participle should be restored. (3) In the papyrus ἀγροικίης is corrected from ἀποικίης, which some see as a reference to Mandris' absence in Egypt; but it is unlikely

that a Greek would call Egypt simply ‘the colony’, even if it were at the forefront of her mind.

3[1672] τίς τήν θύρην; sc. ὁράσσει. ἐγῶδε = ἐγὼ ἦδε, ‘Me!’

4[1673] ἦν: interjection, = Lat. *en*.

5[1674] εἰς: Ionic for second person εἶ; found in Homer. Φιλαινίδος: in the fourth century a notorious ἑταῖρα called Philaenis wrote *On sexual positions*. The name of her daughter betrays Gyllis’ dubious character.

6[1675] ἔνδον: with ἀγγελῖον. εἴσω would be more normal, unless the implication is ‘step in and shout your message’ rather than ‘go to your mistress and tell her . . .’.

7[1676] κάλει ‘call her’. It is not clear who speaks this word. The text printed here assumes that it is an imperative spoken by Gyllis. Other editors attribute it to Threissa, who is immediately interrupted by Metriche (Θρ. κάλει— Μ. τίς ἐστίν;); others again attribute it to Metriche (κάλει. τίς ἐστίν; – ‘Call in <whoever it is>. Who is it?’). ἀμμία: child’s word for a nurse. Perhaps it is to be understood that Gyllis brought up Metriche as well as Myrtale and Sime (89). Nurses often cause trouble where ἔρω is concerned; as, for example, in Euripides’ *Hippolytus*.

8[1677] στρέψον τι: a phrase of uncertain meaning; probably ‘withdraw a little’, the transitive use (LSJ D). μοῖρ: ironically grandiose.

9[1678] Γυλλίς: nominative for vocative (contrast 18, etc.) for metrical convenience. τί σὺ θεὸς πρὸς ἀνθρώπους; ‘Why the divine visitation?’ (sc. ἦκεις) – ironical.

10[1679] πέντε κου . . . μῆνες ‘five months or so’.

11[1680] οὐδ’ ὄναρ ‘not even in a dream’, a colloquial expression, = ‘not at all’.

13[1682] μακρῆν: adverbial: 1522 n. λαύρηις ‘alleys’.

14[1683] ἄχρῖς ἰγνύων προσέστηκεν ‘approaches up to the knees’, i.e. ‘stands knee-deep’. ἰγνύς/ἰγνύη is properly the hollow at the back of the knee.

15[1684] δραίνω μυτ’ ὅσον: literally ‘I have strength as much as a fly’.

**15-16[1684-5]** τὸ γὰρ γῆρας . . . παρέστηκε: portentous moralizing. Gyllis refers repeatedly to old age and the brevity of life (19, 32, 37-8, 42-7, 63) to reinforce her *carpe diem* proposal.

**16[1685]** σκιά: probably the shadow of death; but perhaps of γῆρας ('old age . . . and its shadow').

**17[1686]** σίγη: imperative (Attic σίγα). μὴ τοῦ χρόνου καταψεύδῃς 'don't slander your age', i.e. don't falsely accuse your years of diminishing your abilities. For this use of χρόνος = 'age' see LSJ II.

**18[1687]** εἰς: 5 n. ἄγχειν 'squeeze', a term in wrestling also used of violent lovemaking. Gyllis is not 'past it' sexually, but will have 'others yet' (καὶ ἑτέρους).

**19[1688]** σίλλαινε 'have your joke' (σίλλος = 'lampoon'), implying 'my days for love are gone'. ταῦτα probably refers to ἄγχειν and lovemaking in general, not to σίλλαινε: joking is not a natural characteristic of young women, but lovemaking is – or so Gyllis wishes to argue.

**20[1689]** πρόσσεστιν 'belongs to', i.e. 'is characteristic behaviour of', a common use. ἀλλ' οὐ τοῦτο μὴ σε θερμήνηι: the speaker and the meaning of these words, and the force of οὐ . . . μὴ, are uncertain. οὐ μὴ + aorist subjunctive usually indicates strong denial. Evidence for the same construction indicating a firm prohibition is not robust (Smyth §1800N), but that may be the sense here. If Gyllis is the speaker, the meaning might be, '<young women are made for love> but don't let that put ideas in your head (lit. put you on heat). But <despite that warning> what a long time you've been suffering chastity . . .'. If Metriche is the speaker, she might mean 'but don't let this (the fact that young women are made for love) put ideas in your head <about finding a lover for me>'. Some editors, taking ταῦτα in line 19 to refer to σίλλαινε, take Metriche to mean 'but don't let this (sc. my jesting) make you angry'. Of these possibilities, the first seems most likely.

**21-47[1690-1716]** Gyllis 'softens up' Metriche by casting doubt on Mandris' fidelity. Egypt is a place of unrivalled attractions. Life is uncertain; all one's eggs should not be in the same basket.

**21[1690]** χηραίνεις = χηρεύεις, 'you are separated <from Mandris>'. The verb is not found elsewhere.

**22[1691]** τρύχουσα 'wearing out' the bed during restless, lonely nights.



**24[1693]** *κοῦδὲ γράμμα* ‘not even a single letter <of the alphabet>’, ‘not a jot’.

**25[1694]** *πέπωκεν ἐκ καινῆς* ‘he has drunk from a new <cup>’, i.e. he has found a new mistress: an appropriate image from the lips of a bibulous old woman (cf. 67–82 n.).

**26[1695]** *κεῖ* = *ἐκεῖ*: cf. (*ἐ*)*κεῖνος*. *τῆς θεοῦ*: Aphrodite, goddess of pleasure.

**27[1696]** *ὅσσο᾽ ἔστι κου καὶ γίνετ(αι)* ‘pretty much whatever exists and is produced’, an all-inclusive phrase. Cf. 10 *πέντε κου*.

**28–32[1697–1701]** Egyptian allurements tumble from the lips of garrulous Gyllis in amusing disorder – praise of the Ptolemies from an unlikely source (cf. 992–6, 1024–32, Hazzard 2000).

**28[1697]** *δύναμις*: Egypt is the centre of power. *εὐδία* ‘tranquillity’, literally ‘fair weather’.

**29[1698]** *θαί* ‘shows’, ‘spectacles’. See p. 4. *νεηνίσκοι*: potential friends (or boyfriends) for Mandris.

**30[1699]** *θεῶν ἀδελφῶν τέμενος*: Ptolemy Philadelphus and his sister-wife Arsinoe were deified, while still living, in 272/1. *χρηστός*: sc. *ἔστι*.

**31[1700]** *Μουσηιον*: see p. 5. *οῖνος*: i.e. symposia. Gyllis was not likely to omit this: cf. 78–82.

**32–3[1701–2]** *οὐ* negates *κεκαύχηται*: women ‘as many as heaven does not boast it bears stars’, i.e. more in number than heaven has stars.

**32[1701]** *τὴν Ἄιδεω κούρην*: Kore = Persephone, wife of Hades.

**34[1703]** *τὴν . . . ὄψιν* ‘in appearance’, accusative of respect, as *καλλονήν* in line 35.

**35[1704]** *κριθῆναι*: infinitive of purpose.

**35–6[1704–5]** *λάθοιμ᾽ αὐτάς | γρύξασα*: Gyllis superstitiously hopes that she has escaped the notice of the goddesses – they might be angry at her comparison.

36-7[1705-6] κοῖνῃν . . . ψυχὴν | ἔχουσα ‘what’s got into you . . .?’, ‘why this attitude of . . .?’

37[1706] θάλπεις τὸν δίφρον ‘you warm your chair’ like a lethargic stay-at-home.

37-8[1706-7] κατ’ οὖν λήσεις | γηρᾶσα = λήσεις οὖν καταγηρᾶσα, ‘you’ll be old before you know it’. οὖν in tmesis with compound verbs, conveying liveliness and immediacy, is a feature of Ionic; here, if the supplement is right, a verb is interposed between the preposition and its participle.

38[1707] σεῦ τῷριον τέφρῃ κάψει ‘ash will devour, lit. gulp down, your youthful bloom (τὸ ὥριον)’. Her beauty is bright fire hidden under gradually encroaching ash.

39[1708] ἄλλῃ: adverb, ‘elsewhere’ (cf. 699, 1278).

40[1709] κίλαρῃ κατὰστηθι ‘and make yourself well disposed’.

41-2[1710-11] Ships generally had two anchors to prevent drifting.

42[1711] καῖνος ἦν ἔλθῃ ‘if He should come’, meaning Death.

43[1712] οὐ μῆδε εἷς: οὐ μή makes this a strong negative, ‘absolutely no one’: cf. 20 n. Hiatus is allowed between οὐδέ/μῆδε and εἷς: cf. 45, 48, 73.

44[1713] δεινά: adverbial.

45[1714] καταιγίσας ‘arriving with a rush’. καταιγίς = ‘hurricane’. ἔπνευσε: gnomic aorist.

47[1716] μήτις: when a negative reply is sought, the question is introduced by μή (‘There isn’t anyone near, is there?’).

48-66[1717-35] The proposition: Gryllus, a wealthy and attractive international athlete, has fallen in love with Metriche: she should make him her second anchor. Gyllis tries to make Gryllus an appealing prospect by emphasizing that despite his physical prowess he is gentle and modest. In describing him she uses terms more appropriate to a girl: he is given a double metonymic (50); he ‘would not move a straw’ (54), a phrase elsewhere used of demure maidenly behaviour (Ar. *Lys.* 474; cf. Herondas 3.66-7); he is ‘an untouched seal as regards Aphrodite’ (55), an image more suitable to female than to male chastity; and he cries piteously like

a girl in love (59–60). This flattering picture, which is intended to inspire Metriche with pity for the wretched virgin, is undercut by Gryllus' name. Γρύλλος (properly γρύλος) means 'Grunter'; and Γρύλλοι was the name given to ludicrous-looking dancers with disproportionate limbs depicted on vases and wall-paintings: cf. Pliny, *Hist. nat.* 35.114, Herchenroeder 2008: 348–59. Cf. 5 n.

**49[1718]** **χρεΐζουσ'** = Attic χρήζουσα (cf. 1 Θρείσσα = Θρήσσα). The order is ἃ σοι ἀπαγγεῖλαι χρεΐζουσ' ὧδ' ἔβην.

**50[1719]** 'Gryllus son of Mataline daughter of Pataecion' (both women's names).

**51[1720]** **νικίων** 'the winner of . . .'. **ἐν Πυθοῖ**: Pytho is a poetic synonym for Delphi, where the Pythian Games were held. Cf. 1161.

**52[1721]** **ἐν Κορίνθωι**: the Isthmian Games. **τοὺς ἱουλον ἀνθεῦντας** 'those in bloom as to their down', i.e. adolescents blooming with downy cheeks: cf. 1031. Understand καθεῖλε from line 53.

**53[1722]** **Πίσῃ**: synonym of Olympia. **καθεῖλε** 'overcame', literally 'brought down'.

**54–5[1723–4]** **πλουτέων τὸ καλόν** 'nicely well off'. Gyllis perhaps foresees profit for herself if she can bring about the match. **οὐδὲ κάρφος . . . κινέων** 'he wouldn't move a straw', roughly equivalent to English 'he wouldn't hurt a fly'. He is strong but gentle.

**55[1724]** **ἄθικτος ἐς Κυθηρίην σφρηγίς**: he has as yet made no 'impression' on any lover; see 48–66 n. Athletes in training abstained from sexual activity, but Gyllis is no doubt exaggerating.

**56[1725]** **ιδών σε**: 46, 638 nn. **καθόδωι τῆς Μίσης** 'at the <festival of the> Descent of Mise'. Mis(m)e is an obscure figure, originally perhaps daughter of Isis. καθόδωι suggests that she descended to the underworld like Persephone (ἡ Κάθοδος = second day of the Thesmophoria).

**57[1726]** **ἔρωτι**: perhaps to be taken with both verbs: love made him seethe inside and goads him on.

**58[1727]** **μευ οὔτε**: scanned as two syllables: cf. 69 ἐγὼ ἐξ, 80 τοῦ ἀκρήτου.

**59[1728]** **μευ κατακλαίει** 'he weeps all over me' (= κλαίει κατ' ἐμοῦ).

**60[1729] ταταλίζει:** τατί is a term of endearment; the meaning must be ‘wheelde’, ‘coax’: he wants Gyllis to approach Metriche on his behalf.

**61[1730] ὦ τέκνον μοι:** the phrase is used several times in Euripides in solemn addresses (e.g. *Orestes* 124). Gyllis hopes to lend dignity to her dubious proposal.

**62[1731] δὸς τῇ θεῷ:** she should ‘offer up’ her error to Aphrodite, who will be pleased with it. The imagery is of a votive offering.

**62–3[1731–2] κατάρτησον | σαυτήν:** very obscure. καταρτάω τι ἔκ τινος = ‘hang up X on Y’; and so perhaps ‘hang yourself on pleasure’, i.e. dedicate yourself to it, continuing the imagery of lines 61–2: dedicatory offerings were suspended from statues of the gods.

**63[1732] προσβλέψαν:** catching sight of you, i.e. reaching you, before you know it. The participle is attracted into the tense of the main verb, with which it coincides in time. This is regular with λανθάνω: Smyth §1873.

**64[1733] πρήξεις** ‘will gain’.

**65[1734] δοθήσεται τι:** Gryllus gratified will be generous. **σκέψαι:** second-person aorist imperative of σκέπτομαι.

**66[1735] πείσθητί μου:** πείθομαι is sometimes found with genitive instead of dative, perhaps by analogy with ἀκούω, etc.

**67–82[1736–51]** Metriche rejects Gyllis’ improper suggestions. Her rebuke gains dignity from a Homeric allusion: at *Od.* 23.11–24 Penelope rebukes her old nurse Eurycleia for having dared to announce Odysseus’ return: 67–8 ~ *Od.* 23.12 ἄφρονα, 69–70 ~ *Od.* 23.21–4 εἰ γάρ τις μ’ ἄλλη γε γυναικῶν . . . ἤγγειλε . . . ἀπέπεμψε. Metriche has features of the constant Penelope, but Gyllis’ message is the converse of Eurycleia’s.

**67[1736] τὰ λευκά τῶν τριχῶν** ‘the whiteness of your hair’.

**68[1737] κατάπλωσιν:** she swears by (her confidence in) his return.

**71[1740]** ‘I would have made her lame to match her lame songs’, χωλά object of ἀείδειν, χωλήν object of ἐξεπαίδευσσα. There is a sly reference to the poem’s choliambic metre; cf. Call. fr. 203.13–14, 65–6 τὰ μέτρα . . . | τὰ χωλὰ τίκτειν.

**74-5[1743-4]** There are two possible meanings, depending on whether emphasis is placed on *πρέπει* or on *νέησις*: either ‘you should talk to young women in terms befitting your <venerable> age’, i.e. ‘you should know better at your age’, or ‘make your old wives’ propositions to *younger* women’ (sc. I’m old enough not to be taken in – contrast line 19). *ὄν* = *ὄν* (sc. *μῦθον*); the form *γρήνη* for *γραῖα* (= *γραῦς*) is found only here. For the adjectival use cf. 1642 n.

**76[1745]** *τὴν Πυθίῳ* ‘daughter of Pythes’. The patronymic lends dignity to Metriche’s repudiation of the proposal. (It may not be coincidental that Pythes was the father of Hipponax, whose metre and dialect Herondas imitates; cf. 71 n.)

**78-9[1747-8]** Either (1) a formula of transition, ‘Gyllis doesn’t need words such as these’ (sc. ‘let’s change the subject’, or ‘the words she *does* need are an invitation to drink’) or (2) a formula of dismissal, ‘Gyllis doesn’t need talking to like that’, i.e. she knows the facts well already. *φασί*: this, too, is ambiguous: it may refer either to the proverbial nature of the whole expression (‘as the saying goes’) or to the fact that Gyllis is well known to enjoy a drink (‘they tell me . . .’).

**78-81[1747-50]** She tries to divert Gyllis with the offer of a drink. Old bawds were notoriously bibulous: in *Amores* 1.8 Ovid has a go-between called Dipsas, ‘Thirsty’.

**79[1748]** *τὴν μελαινίδ’ ἔκτριπον* ‘rub clean the cup’. The *μελαίνις* was a black shellfish. Cups were often named after objects whose shape they resembled.

**80[1749]** *ἐκτμήρους τρεῖς* ‘three sixth-parts’, i.e. half a *χοῦς*, the size of which varied from area to area.

**81[1750]** *ἐπιστάξασα*: literally ‘add by dripping’: she should ‘go easy’ on the water – Gyllis likes a strong tippie. *καλῶς* probably = ‘no, thanks’ – only a token refusal. See Gow 1952b: II 267.

**82-5[1751-4]** Text, meaning and speaker-attributions in these lines are very uncertain.

**82[1751]** *δείξον*: ‘show it <to me>’ makes poor sense, and *δέξον* (< *δέχομαι*) would be little better. Perhaps Herondas is using *δείξον* in the sense of the Homeric *δεικνύμενος*, etc. (< *δεικνάνομαι*, ‘toast’); but since the end of the line is lost, nothing can be said with confidence. *παραλλάσσειν*

‘to change your course’, i.e. to persuade you to veer from the strait and narrow.

**83[1752]** τῶν ἱρῶν: cf. 61–2. Metriche ought not to neglect Aphrodite’s holy rites in stubborn chastity.

**84[1753]** ὦν οὐνεκέν μοι—: she tries to revive the subject of Gryllus, but Metriche cuts her short. ὦνα’ οὐδ’ ὅσσον ‘you’ve profited not a bit’, i.e. you’ve got nowhere. ὦναο = ὠνησας, aorist of ὀνίνημι.

**85[1754]** ὦς σοι εὖ γένοιτο ‘Cheers!’, raising the cup. ὦς = ὦς = οὕτως. μᾶ: an exclamation of admiration, indignation, etc. used only by women. Its original meaning seems to have been ‘mother’.

**88–90[1757–9]** σὺ δ’ εὐτύχει μοι . . . ἐμοὶ δὲ . . . : Gyllis resignedly bids Metriche farewell. Comparable is 735–6, ἀλλὰ τὸ μὲν χαίροισα . . . ἐγὼ δὲ . . ., where Simaetha bids farewell to the moon and resigns herself to continued unhappiness.

**88–9[1758–9]** ἀσφαλίζε . . . | σαυτήν ‘take care of yourself’. σῶζου is commoner.

**89[1758]** Μυρτάλη τε καὶ Σίμη: ἐταῖραι over whom Gyllis has greater control. She hopes they will stay young = attractive = profitable. Their names are suggestive: myrtle was associated with Aphrodite; being snub-nosed, σιμός, was thought to imply a wanton temperament (Theocritus’ Simaetha (574–738), another female character whose social status is ill defined, has a similar name). The fact that Metriche is classed with them suggests that she too is a ἐταῖρα and not a married woman.

**90[1759]** ἔστ(ε) ‘as long as’.

## XXVII

### *Machon*

Machon (fl. c. 270–250 BC), comic poet and scholar, was born in Corinth or Sicyon but lived most of his life in Alexandria. Of his acclaimed comedies only two short fragments survive, but there are considerable remains of his Χρεῖαι or *Useful Anecdotes*. χρεῖαι had existed as a genre at least since the fourth century, and may have been intended originally for pedagogical purposes. In Machon’s case the title is a joke: *his* anecdotes are far from improving. They record, in chatty language and comic iambic metre, the

scabrous, salacious and amusing *bons mots* of famous courtesans, parasites and musicians of the fifth and fourth centuries. In the anecdote included here, Philoxenus, writer of dithyrambs (*PMG* 814–36) and notorious epicure, resigns himself to a suitable death with ‘famous last words’ befitting his profession (14–17, 19–21).

*Bibl.*: Edn: Gow 1965. Gen.: Fraser 1972: I 621–3, II 878–80, Kurke 2002, Tosi 2003, LeVen 2013, Searby 2019.

1[1760] ὑπερβολῇ ‘exceedingly’, qualifying ὀψοφάγον (3): he was both gourmet and glutton, as the anecdote will show. Emphatic initial position to stress the overall extravagance of his character. Φιλόξενον: Philoxenus of Cythera (435–380). He lived for a time at Syracuse at the court of Dionysius I. Whilst imprisoned in the stone-quarries on a charge of treason he composed his famous dithyramb Κύκλωψ ἡ Γαλάτεια, which inspired Theocritus (*Idylls* 6 and 11: see pp. 157–8).

3[1762] εἶτα ‘and so’, denoting vague consequence and implying a chatty raconteur (cf. 7). πηχῶν δυεῖν: about three feet long. The genitive is of quality (Smyth §1321). The form δυεῖν co-existed with δυοῖν in Attic after the fourth century.

6[1765] ὑπό: for this use of ὑπό + genitive for the onset of illness, see LSJ A.II.3 and cf. 612.

7–9[1766–8] ἱατροῦ τινος . . . ὅς . . . εἶπεν: such transitions from genitive absolute to nominative are not rare in Greek, even without the intervening relative. See 1138 n.

8–9[1767–8] φαύλως πάνυ | φερόμενον ‘in a very bad way’.

10[1769] διατίθου: often of ‘putting one’s affairs in order’.

11[1770] ὥρας ἑβδόμης: the genitive implies ‘in the course of . . .’. The seventh hour of the day, day of the month, and month of the year were considered critical for illness.

13[1772] δεδιώικηται ‘is set in order’. The usual form is διώικηται. For the reduplication and augment cf. regular δεδιήτηκα from διαιτέω, and aorists such as ἠνεσχόμην and ἠνώχλησα.

14–17[1773–6] He speaks of his poems as grown-up children honoured with wreaths of victory, and consecrates them to the Muses and to the trusteeship of Aphrodite, goddess of charm and grace, and to Dionysus, patron of dithyrambic competitions.

14[1773] σύν θεοῖς 'by the gods' grace'. καταλιμπάνω: 459 n.

16[1775] συντρόφοις: he was a genius from the cradle.

17[1776] Philoxenus breaks off in his haste to proceed to more important matters.

19–21[1778–80] Timotheus of Miletus (450–360), a lyric poet contemporary with Philoxenus (*PMG* 777–804). Nothing of relevance is known of his *Niobe* (for which see Hordern 2002a: 117–21). Lines 20–1 are probably a parody of a passage in Timotheus or Philoxenus: μοῖρα νύχιος and κλύειν are high poeticisms.

21–2[1780–1] 'You can't take it with you' is a piece of proverbial wisdom (cf. 2037–8); but the octopus will be safely stashed away inside Philoxenus. There is perhaps also a parodic inversion of the idea of the true philosopher's self-sufficiency (Men. *Monost.* 569 ὁ σοφὸς ἐν αὐτῷ περιφέρει τὴν οὐσίαν).

22[1781] ἀποτρέχω: he must make haste because the ferry (πορθμῖς) is about to depart (20 χωρεῖν) – εἴ τις ἔτι πλεῖ, σπευδέτω is Charon's cry at Ar. *Frogs* 197. The ἵνα-clause is displaced so that the punch-line can come at the end.

23[1782] τὸ κατάλοιπον: the head (6), which though delicious was less digestible and could cause bad dreams (Plut. *How to study poetry* 1). About to die, he need not fear these. ἀπόδοτε: addressed to his servants.

## XXVIII

### *Epigrams*

From the time of the introduction of writing to Greece until the end of the Byzantine era the epigram, especially in the form of epitaphs and celebratory inscriptions, never lost its popularity. Its aim – to give fresh expression within a small space to the all-too-familiar themes of public beneficence and private grief – made it a genre of obvious appeal to Hellenistic poets, who may have been the first to compose non-functional, literary epigrams. (Poems of this type attributed to Anacreon, Simonides and Plato are probably by later hands – see *FGE* pp. 119–27.) Epitaphs and dedications, both real and fictitious, were produced in large numbers, and the genre was expanded to include subjects familiar from early lyric poetry and drinking-songs – love, sex, humour, the symposium.



(Short elegiac poems in the Theognidean collection had treated similar themes.) Imitation and variation were of the essence: poets attempted to describe similar objects or lament similar deaths in novel and interesting ways (cf. 1857–60, 1861–8). That striving for point so noticeable in Martial is not often to be found in Hellenistic epigrams. Some poets, especially Callimachus and Theocritus, experimented with unusual metres, but the vast majority of poems were composed in elegiacs or iambic trimeters. Most epigrams are written in epic/Ionic dialect, some in Doric, and some apparently in a mixture of both.

A collection of epigrams by 40 Hellenistic and supposedly pre-Hellenistic poets was made by Meleager (q.v. below) in about 100 BC; it was entitled Στέφανος, or *Garland*. This, together with several anthologies of poems from the Roman imperial period, provided material for a huge collection by Constantinus Cephalas in the early tenth century. Cephalas' work in turn formed the basis for the *Greek Anthology* or *Anthologia Palatina* (AP), compiled later in the same century, which disposes its 3700 poems according to theme (epitaphs, dedications, erotic and satirical pieces, etc.). In the selection given here, which follows a similar arrangement, ten named poets are represented:

*Alcaeus* of Messene (fl. c. 210–190 BC), author of a number of vitriolic attacks on Philip V of Macedon and of various more conventional pieces.

*Antipater* of Sidon (fl. mid-second cent. BC), who was famed as an extemporizer of verses (Cic. *De oratore* 3.194). He specialized in elaborately rhetorical epitaphs and dedicatory poems.

*Anyte* of Tegea (first half of third cent. BC). Her interest in animals and the countryside, and the fact that she lived in Arcadia and wrote in Doric, have led some to believe that she is linked with the origins of bucolic poetry, which Virgil (but not Theocritus) set in Arcadia. Almost all her extant poems are quatrains. She composed lyric poetry, now lost.

*Asclepiades* of Samos (born between 340 and 320 BC – contemporary with Philitas, older than Callimachus), also called Sikelidas, praised by Theocritus (*Id.* 7.39–41) but included among the Telchines by the ancient commentator on Callimachus' *Reply* (see 9–12 n.). He was important for the development of the literary epigram; his innovations perhaps included the 'snatch-of-conversation' poem and epitaphs on earlier poets. Most of his poems deal with heterosexual love, and it seems likely that he originated some of the topics which later became clichés of erotic poetry. Like Anyte, he favoured the quatrain. He wrote hexameter and lyric poems, now lost: the Asclepiad metres were named after him (see p. 210). See Sens 2011.

*Callimachus* (see pp. 85–6): 63 epigrams by Callimachus survive. They formed only a small part of his collected works; but they show him to

be the foremost exponent of the genre in antiquity. Here too his striving for variety is apparent: the poems are highly original, often personal, strikingly phrased, experimental in both metre and subject matter. See Parsons 2002.

*Heraclitus* of Halicarnassus (perhaps an older contemporary of Callimachus). Inscriptions show that he was employed by the Ptolemies as a πρόξενος (Swinnen 1970). See on 1795–1800. His only surviving poem is 1787–94.

*Leonidas* of Tarentum (early/mid third cent. BC). His poems reflect contemporary artistic and poetic interest in the depiction of lower-class life (cf. Theocritus' pastorals, Callimachus' *Hecale*, Herondas, etc.). He wrote many fictitious epitaphs for humble craftsmen and fishermen, and dedication-poems for the tools of their trades. This semi-technical subject matter means that his work is full of neologisms and recondite vocabulary. A high proportion of spondees results in a slow, dragging effect peculiar to Leonidas' verse. See Morelli 2008, Solitario 2015.

*Meleager* of Gadara (fl. 110–90 BC) was born of Syrian parents and spent his youth in Tyre (1869); in old age he became a citizen of Cos. He prefaced his *Garland* with a long poem comparing each contributor to a different flower; and in amongst the selection he scattered epigrams of his own, variations on themes treated by these earlier writers. His elegant and mannered poems display an exceptionally wide range of style and treatment. His love-poems, with their ingenious imagery, were particularly influential in later times. He wrote Menippean satires in a mixture of prose and verse, now lost (1872 n.). See Gutzwiller forthcoming.

*Philodemus* of Gadara (c. 110–c. 40 BC), Epicurean philosopher and many-faceted scholar, flourished in Rome under the patronage of L. Calpurnius Piso and influenced many contemporary Roman writers. His prose works were unknown until excavations of Piso's villa at Herculaneum unearthed several long fragments. As an epigrammatist he is clearly in the tradition of his fellow-countryman Meleager, specializing in original and stylish variations on erotic themes. See Sider 1997.

*Posidippus* of Pella in Macedonia (fl. 280–270 BC) probably lived for part of his life in Alexandria. He may have organized a collection of poems jointly with Asclepiades and Hedylus (see p. 288). A collection probably by him and arranged according to topic has been discovered: Austin–Bastianini 2002, Acosta-Hughes, Kosmetatou and Baumbach 2004, Gutzwiller 2005.

*Bibl.*: Text/comm.: all epigrams in the present selection are to be found in *HE*, *GP* or *FGE*, and in Page 1975 (abbreviated to *OCT*); see app. crit. for references. Trans.: Paton 1916–18. Gen.: Fraser 1972: I 553–617, II 791–869, Giangrande 1967, Garrison 1978, Tarán 1979, Cameron 1993,

Gutzwiller 1998, 2002, Rossi 2001, Harder, Regtuit and Wakker 2002a, Bing and Bruss 2007, Baumbach, Petrovic and Petrovic 2010, Cairns 2016.

## 1

An epitaph for Saon, son of Dicon, from Acanthus (probably the place of that name in Chalcidice). Whether or not he was a real person is unknown. His name, father and place of origin are listed without elaboration, and the closing sentence is phrased with equal sparseness. These two simple sets of words serve to highlight by contrast the central metaphor, which ties the lines together. Saon ‘sleeps a holy sleep’, holy because among the dead those who have led a good life are holy. Sleep and rest are clichés for death in Greek as in English (‘Here lies . . .’, ‘R. I. P.’); but Callimachus’ words here are far from banal. (1) The metaphor is a Homeric allusion: *Il.* 11.241–2 ὥς ὁ μὲν αὖθι πεσὼν κοιμήσατο χάλκεον ὕπνον | οἰκτρός. Callimachus changes death’s aspect by substituting *ιερὸν* for the unyielding *χάλκεον*; and in doing so he changes the order of verb and noun-phrase. (2) The second sentence is tellingly ambiguous. Most editors print a colon after *κοιμάται*, making the second sentence an explanation of the choice of words in the first: ‘Do not use the word “die” in connection with good men’, because (e.g.) it is too final, too harsh. This meaning is suggested, too, by the juxtaposition of *κοιμάται* and *θνήσκειν*, which conveys the emphasis ‘sleeps <yes, *sleeps*>, not “is dead”. . .’. But the words *θνήσκειν μὴ λέγε τοὺς ἀγαθοὺς* literally mean ‘Do not say that good men die’, the implication being that they in some sense survive (e.g. through their good works and in human memory). This is the meaning if a full stop is placed after *κοιμάται*. A dash preserves the ambiguity. (In Call.’s time there were no such subtleties of punctuation to hinder the range of meaning.) The poem is thus simultaneously praise (he was good) and consolation (he is not altogether dead).

## 2

An epitaph, probably fictitious, for a twelve-year-old boy. Nicoteles was everything to his father, and it is fitting that *δωδεκέτη . . . Νικοτέλην*, words in agreement and of identical rhythm, should enclose the poem. The boy’s age is mentioned first, sounding the note of pathos: *δωδεκέτη* in this position serves a semi-predicative function, the sense being, ‘Twelve years old was his (τόν) son when . . .’. In the middle stands the father’s name, ending the first line as that of his son ends the second. Juxtaposition of *παῖδα* and *πατήρ* points the unnaturalness of father burying son. *ἀπέθηκε* suggests deposition of a precious object (*ἀποθήκη* = place for storage); but this most precious of all possessions can never be retrieved. In laying

down his son Philippus has laid aside his expectation of contented old age: the son is dead, but the father lives on – in hopelessness. The poem is heavily alliterative, especially in  $\pi/\phi$  and  $\delta/\tau$ . See Parsons 2002: 114–15.

## 3

On Aretemias of Cnidus, who died giving birth to twins, only one of whom survived. The poem purports to be an epitaph; but in fact the epitaph is quoted in lines 5–8, and the poem as a whole is a carefully contrived dramatic scene. Greek tombs were often placed at the roadside, and often in epitaphs the reader is addressed as ‘passer-by’ or ‘stranger’. This poem takes that convention outside the epitaph itself: an ill-defined and undefinable speaker addresses a traveller and, apparently out of curiosity at the sight of a newly dug grave, urges that they should read the inscription. The poem thus consists of a pair of speeches, the second quoted by the speaker of the first – curiosity aroused and satisfied.

The tone of the four-line epitaph spoken by Aretemias (‘Virtuous’), wife of Euphron (‘Kindly’), conveys the gentle personality of the (probably fictitious) dead woman and serves to counteract the effect of the desolate scene sketched in lines 1–2. Briefly she lists her name, place of birth and husband. She ‘came to his bed’, a common expression for marriage; but the marriage-bed soon became bed of pain ( $\acute{\omega}\delta\iota\nu\omega\nu$ ), childbed, deathbed. It is not in her nature to complain:  $\acute{\omega}\delta\iota\nu\omega\nu$  οὐκ ἄμωρος is a brave understatement. She bore twins, and one died with her; but the final couplet glides over the negative fact of these deaths and looks to the future: one child may be dead, but the other survives and will care for her husband, its father, when he is old. She in turn keeps one child as a reminder ( $\mu\nu\nu\alpha\mu\acute{o}\sigma\upsilon\nu\omicron\nu$ ) of him, a reversal of the common idea that the dead are remembered by the living.

*Bibl.*: Hunter 1992b.

1[1787] ἀρτίσκαπτος ‘newly dug’. μετώπωι ‘face’. Wilting garlands, laid against the tombstone, move in the wind.

2[1788] φύλλων: ancient funerary garlands consisted of leaves, not flowers.

3[1789] γράμμα διακρίναντες: an unusual use of the verb, perhaps combining the meanings ‘investigate’, ‘decipher’ and ‘separate’ (i.e. correctly divide words in an inscription written without word-division). For the tense of the participle cf. 1732 n., Smyth §1872.3.c.

3–4[1789–90] ‘Let us see whose bones the monument says it contains.’

4[1790] λευρά ‘smooth’, presumably of bones stripped of flesh by cremation. περιστέλλειν: the rarer meaning ‘protect’ is more suitable for a tombstone than the more usual ‘enclose’. τίνος is delayed, perhaps to emphasize that it is the identity of the dead person that is important. Cf. 1913.

7[1793] δισσά: sc. τέκνα.

4

A brief elegy on the death of Heraclitus of Halicarnassus, author of the preceding epigram. The tone shifts from melancholy to optimism. Lines 1–3 evoke the shock of bad news: ‘someone mentioned’ Heraclitus’ death, perhaps casually in conversation. As soon as Callimachus heard the news, he wept and remembered: the simple connective δέ’s and the juxtaposed verbs in line 2 reproduce the quick sequence of emotions from hearing to sorrow to remembrance. What he fondly remembered is ‘how many times we set the sun in talk’: their words continued into the night. After this brief recollection of former happiness the poet moves back to his sense of loss. ἀμφοτέροι at the end of line 2 is the link between the sorrowing με at the end of line 1 and σύ in the same metrical position in line 3. ἀλλὰ σύ μὲν που, four small words preceded by a strong pause, form a diminuendo which enhances the uncertainty (που): how and when he died is unknown. Line 4 gives a reason for the poet’s ignorance: Heraclitus was his ξένος in far-away Halicarnassus. ‘Four times long ago’ Heraclitus became dust and ashes, but his ‘nightingales’ live on. It is possible that a collection of Heraclitus’ poems was entitled Ἀηδόνες. Even if this is not so, and the word is only a picturesque synonym for ἐλεγεῖα, the point is the same: Hades will not lay his plunderer’s hand on them, and they will remain as Heraclitus’ μνημα for future generations. In this way the sadly retrospective ἐμνήσθην of line 2 is counteracted by the last phrase of the poem, the more optimistic future οὐκ ἐπὶ χεῖρα βαλεῖ (and τεαῖ . . . ἀηδόνες complements τεὸν μόρον). Nightingales are particularly apposite here: (1) They sing after dark and thus, metaphorically, after death – a parallel to the two friends’ conversations long into the night. (2) There is an allusion to the supposed derivation of ἀηδών from ἀεῖ + ᾄδω (*Etym. Gud.* p.29 de Stefani). (3) The nightingale’s song was proverbially a lamentation (ἐλεγεῖον): Heraclitus’ ἀηδόνες can be imagined as lamenting their own poet’s death.

This epigram used to be appreciated even when Callimachus’ more obviously learned works were out of fashion. But it is important to note that even this poem depends for full appreciation on a knowledge of etymology and of the Homeric lexicon (see below): *ars latet arte sua*.

*Bibl.*: MacQueen 1982, Hunter 1992b.

1[1795] μόρον may imply that the circumstances of his death were especially pitiful.

1-2[1795-6] ἔς δέ με δάκρυ | ἤγαγεν probably = 'brought me to tears', ἔς qualifying δάκρυ, not the interposed με. It seems just possible, however, that ἔς με could = ἐμοί (cf. Call. *Hymn to Dem.* 17 ὃ δάκρυον ἀγαγε Διοῖ), and the idea of a messenger bringing tears is attractive.

3[1797] ἥλιον . . . κατεδύσαμεν: a transitive version of the Homeric ἥλιος κατέδυ, 'the sun set'. λίσχη: a Homeric *hapax* (*Od.* 18.329), = 'lounging-place'. Here the later meaning 'conversation' seems more suitable.

4[1798] τετράπαλαι: a colloquial formation, perhaps to lend a conversational tone. σποδιή: another Homeric *hapax* (*Od.* 5.488).

5[1799] ἀηδόνες: cf. 13-16 n.

6[1800] ἀρπακτής: a variation (if the manuscripts' -ῆς is right) of the Homeric *hapax* ἀρπακτήρ (*Il.* 24.262).

## 5

An elegy on the death of Heliodora. The poem is a *tour de force* of repetition and responson, characteristics of the Greek ritual lament (δάκρυα 1, 3, -δώρα 1 ~ δωροῦμαι 2, δάκρυα δυσδάκρυτα 3, μνᾶμα . . . μνᾶμα 4, πόθων 4 ~ ποθεινόν 7, φιλο- 4 ~ φίλαν 5, οἰκτρά . . . οἰκτρά 5, αἰάζω 6 ~ αἰαῖ 7, Ἀχέρ- . . . χάριν 6, ἄρπασεν 7, 8, παν- . . . παν- 9: cf. pp. 197, 260); there is also elegant variation (νέρθε 1/ εἰς Αἶδαν 2/ ἐν φθιμένοις 5/ εἰς Ἀχέροντα 6; στοργᾶς 2/ πόθων and φιλοφροσύνας 4; λείψανον 2/ μνᾶμα 4/ χάριν 6; θάλος 7/ ἄνθος 8). Each of the first three pentameters begins with a spondaic first-person verb; lines 2 and 6 have in addition a strong pause after this first word, followed by parallel appositional phrases. In lines 1-2 there may be a play on Heliodora's name, which means 'gift of the sun': now she is in the darkness of Hades, where Meleager will send his own gifts of tears. His feelings towards her are described in terms of affection (2 στοργᾶς) and kindness (4 φιλοφροσύνας) as well as desire (4 πόθων); and ποθεινόν in line 7 means 'missed' as well as 'beloved'. λείψανον (2) and μνᾶμα (4), 'relic' and 'memorial', are here unusually applied to the survivor rather than the deceased (cf. on 1787-94). After the heightened emotion of lines 1-6 the final couplet is a gentle prayer, a novel variation on the theme 'May earth not lie heavy on your bones'.

1–2[1801–2] **καὶ νέρθε** goes with σοι, διὰ χθονός with δωροῦμαι.

1[1801] **Ἥλιοδώρα**: one of several perhaps fictitious female addressees of Meleager's poems.

3[1803] **δάκρυα δυσδάκρυτα** 'tears wept in wretchedness'.

4[1804] 'I offer a memorial of my love, a memorial of my affection.'

5[1805] **οἰκτρά**: neuter plural as adverb.

6[1806] **κενεὰν . . . χάριν**: his lamentation is a 'vain offering': 'accusative in apposition to the sentence' (Smyth §991b; cf. 1159).

7[1807] **ἐμοί**: probably with ποθεινόν ('missed by me') rather than with ποῦ. **θάλος**: epic word for a youthful, thriving person (< θάλλω); cf. 57 ἀμφιθαλεῖ. **ἄρπασεν Ἄιδας**: cf. 1800.

8[1808] **ἔφυρε**: aorist of φύρω, 'defile'. **κόνις**: perhaps an allusion to the ashes of cremation.

9[1809] **ἀλλά**: this word often introduces prayers (cf. 401, 1492), but here it could be adversative, implying 'but <despite the fact that her flower is defiled> . . . '.

10[1810] **κόλποις . . . ἐναγκάλισαι** 'embrace her in your bosom': erotic vocabulary is used to characterize her death.

## 6

On a girl who died on her wedding night. At least two *Garland* poets, Erinna and Antipater, had composed (pseudo-)epitaphs on this theme. Like theirs, Meleager's version plays upon the similarity between the trap-pings of marriage and of death: lights, noise and a bed. The poem is sym-metrically constructed in four end-stopped couplets, the sense running on at the end of each hexameter: (1) The theme stated: not marriage but death. (2) Marriage: joyful sounds at evening. (3) Death: mournful sounds at dawn. (4) Death and marriage: the same torches served for both.

1[1811] **ἐπινυμφίδιον** 'on her wedding day' she received not γάμον (her first sexual experience) but death. Cf. Soph. *Antig.* 810–16.

2[1812] **παρθενίας ἄμματα**: i.e. the knots fastening the girdle which symbolized her virginity: cf. 1507.

3[1813] **νύμφας ἐπὶ δικλίσιν:** the double doors of the bedchamber (= 4 θαλάμων θύραι). **ἄχουν:** Doric for ἤχουν, third person plural imperfect active of ἡχέω.

4[1814] **θαλάμων ἐπλαταγεῦντο θύραι:** a bride was brought to the bedroom to the accompaniment of an ἐπιθαλάμιον, a song sung to the pipes by a chorus of girls (cf. Theoc. *Id.* 18). ἐπλαταγεῦντο probably refers to their beating the doors in a token ritual attempt to rescue their companion.

5[1815] **ἄῶιοι:** 64 n. In the morning the same chorus returned to sing the διεγερτικόν or 'waking-up song'; but Clearista would never wake again. **ἀνέκραγον:** sc. οἱ λωτοί. **ἔκ:** with σιγαθεῖς (tnesis); aorist of sudden action.

6[1816] **γοερὸν φθέγμα μεθαρμόσατο** 'the Marriage-god changed his sorrowful voice', i.e. changed it so that it became sorrowful. μεθαρμόζω is usually constructed with εἰς or πρὸς, but occasionally it is found with a simple accusative and a proleptic adjective.

7[1817] **ἔδαιδούχουν** 'cast light' (LSJ do not recognize this meaning).

8[1818] **νέρθεν:** not used of motion towards: so 'they showed her the way in the world below' (not 'the way to Hades'). Torches were left in Greek tombs to light the corpse's way. Clearista's death followed so swiftly on her marriage that the same torches served for both ceremonies.

## 7

On Teleutagoras, a merchant lost at sea; ostensibly perhaps an inscription for his cenotaph (7-8). The poem evokes pathos for a domestic tragedy – a young man lying drowned on a lonely beach, his father left weeping at an empty tomb (cf. 1662-9). The names of father and son occur in the first and last couplets. Every pentameter has the maximum number of long syllables, and three of the four hexameters begin with a spondee; this gives a lugubrious effect. Line 1 is heavily alliterative (σσ, τ). καταπρηνώω (3), ἰχθυβόρος (5) and λαρίς (5; usual form λάρος) seem to be coinages of Leonidas.

1[1819] **ἡχέεσσα θάλασσα:** < *Il.* 1.157. **τόν:** sc. υἱόν.

3[1821] **ἄγρια:** neuter plural as adverb: cf. 1832. **χειμήνασα:** this might be transitive, with Τελευταγόρην as object; but it seems more likely that ἄγρια χειμήνασα is a self-contained phrase. **καταπρηνώσσο** 'made him capsize' (πρηνής = 'headlong').



4[1822] λάβρον κῦμ': < *Il.* 15.624-5 (κῦμα . . . λάβρον). ἐπιχευαμένη: middle for active in this verb is found in Homer, e.g. *Il.* 8.158-9.

5[1823] χῶ μὲν που: cf. p. 292 on 1797. καύξιν . . . λαρίδεσσι: sea-birds; perhaps 'terns and gulls'.

6[1824] τεθρήνητ': the gulls have sung his dirge. For the unusual elision of -αι cf. 496.

7-8[1825-6] κεκλαυμένον . . . δακρύει: the cenotaph was wept over when it was erected (perf. part.); now it inspires tears in Timares whenever he gazes at it.

## 8

A shepherd prays that those who survive him will pay rustic honours to his tomb, and promises that their kindness will be requited. The poem is a short pastoral elegy, ostensibly for inscription on the grave.

1[1827] οἰοπολεῖτε 'roam' the mountains 'in solitude', from οἶος + πολέω. There is a pointed assonance with δῖς (2); and in fact some ancient authorities thought that the adjective οἰοπόλος meant 'roamed by sheep' (Schol. *Il.* 13.473).

2[1828] εὐείρους 'fleecy' (εἶρος = 'wool'). ἐμβοτέοντες 'pasturing'.

3[1829] προσηνῇ 'comforting' (sc. ἐμοί).

4[1830] χθονίης εἵνεκα Φερσεφόνης: Persephone, stolen away from the upper world by Hades, might be expected to sympathize with the herdsman's request.

5[1831] βληχῆσαιντ': aorist optative of βληχάομαι, 'bleat'. On the so-called pathetic fallacy see 1547, 1556-64 nn. ἀξίστοιο 'unhewn', i.e. a natural part of the landscape.

6[1832] πρηῖα 'softly' (with συρίζοι). πρηῦς is an epic equivalent of πρᾶος.

7[1833] λειμώνιον ἄνθος ἀμέρξας: cf. 1375.

9[1835] εὐάρνοιο 'well lambed', i.e. having plenty of milk for this rustic libation. καταχραίνοιτο 'sprinkle'.

11–12[1837–8] θανόντων . . . ἀμοιβαῖαι . . . χάριτες ‘favours done by the dead in return <for those granted them by the living>’. ἐν φθιμένοις is, strictly speaking, redundant, since οἱ φθιμένοι = οἱ θανόντες.

## 9

On a cockerel killed by a predator. Anyte may have invented the animal-epitaph; poems by several imitators are preserved in the *Greek Anthology*. Inscriptions for the graves of animals are found a century later, a case perhaps of literature influencing life. The tone of the present poem, with its grand vocabulary and domestic subject matter, is difficult to assess. One expects a sincere expression of sorrow, but the lines might well be an exercise in ironic deflation: the cockerel, rather pompously described, prided himself on rising early, but an unseen ‘destroyer’ caught him napping and fixed its claw in the songster’s gullet.

1[1839] πυκινᾷς πτερύγεσσιν: variation on a Homeric phrase (πτερά πυκνά *Il.* 11.454, πυκινὰ πτερά *Od.* 5.53). ἐρέσσων: birds in flight are often described as ‘rowing’ with their wings, the resemblance being to the two banks of oars beating in unison on either side of a ship; but the use of the word here, of a cockerel shaking himself down in the morning, is perhaps ironic.

2[1840] ἐξ εὐνάς: probably with (με) ὄρσεις, not with ἐγρόμενος.

3[1841] ὑπνῶντα: ὑπνῶ is an exclusively epic form of ὑπνώ. σίνις: a very rare word meaning ‘ravager’ (< σίνομαι), ‘predator’. λαθρηδόν = λάθραι; not found elsewhere.

4[1842] ἔκτεινεν: first aorist of κτείνω. ῥίμφα ‘swiftly’, another high poeticism. καθείς: aorist participle of καθίημι, ‘put down into’ – i.e. fixing its claw in the gullet.

## 10

What’s in a name? This poem describes and solves the puzzling inscription ΦΦ supposedly carved on a gravestone: the dead woman’s name was Φειδῖς (φεῖ + δῖς), literally ‘frugal’ (< φείδομαι) – the economy of lettering is particularly appropriate. ΦΦ might be called a ‘Callimachean’ γράμμα (2): it is the product of hard work (9 καμών; cf. 3), ‘sparing’ with words (cf. 1943–4) and accessible only to the ‘intelligent’ reader (10 ξυνετοῖς) who is on ‘the right path’ (6; cf. 25–8 and Pindar, *Ol.* 2.83–9, p. 90). The pattern-poems (1121–32) and Lycophron’s *Alexandra* (1645–69) show a similar fascination with τὸ γριφῶδες, riddling expression.

*Bibl.*: Goldhill 1994.

1[1843] ὅτου χάριν ‘for what reason’ (ὅτου = οὔτινος). ὦ παροδίτα: a passer-by is addressed, as in 1789.

2[1844] μόνον ‘only’. γράμμα ‘as its inscription’, in apposition to δισσάκι φεῖ.

3[1845] κεκολαμμένον: perfect passive participle of κολάπτω, ‘cut’, ‘engrave’.

4[1846] τᾶι: with κευθομέναι. Χιλιάς: Φ as numeral = 500, and so ΦΦ adds up to 1000. This first attempt at a solution is conceptually the opposite of the ‘frugal’ truth (cf. 6 for Callimachus’ dislike of χιλιάδες). Χιλιάς was not a real Greek name.

5[1847] τοῦτο = the name Χιλιάς. κορυφούμενος ‘summed up’, literally ‘brought to a peak’. The usual verb for this is κεφαλαίω, ‘bring to a head’.

6[1848] τὸ μὲν: the conjecture just made.

8[1850] Οἰδίππος: this form of the nominative is not found elsewhere, though the genitive Οἰδίπου occurs in tragedy. Cf. epic τρίπος for τρίπους. ἐφρασάμαν ‘I have perceived it’, i.e. seen through it, solved it.

9[1851] αἰνετός: sc. ἐστι. οὐκ = ὁ ἐκ. δισσοῖο: ‘double’ both because it consists of two letters and because it is simultaneously φέγγος and ἔρεβος. τύποιο ‘incised letter.’

10[1852] An elegantly chiasmic line.

## II

A fictitious epitaph for Archeanassa, a ἑταῖρα from Colophon. This is the earliest surviving poem with the theme ‘desirable even in old age’, a popular idea in later amatory epigrams. If Archeanassa was so attractive at the time of her death, what must have been the experience of her early lovers?

*Bibl.*: FGE pp. 167–9, Sens 2011: 278–85.

1[1853] ἔχω ‘I hold’: the grave speaks, but the language could equally be that of a lover. Similarly in the next line ἔζετ(ο) would suit an epitaph, ἔζετ(αι) an amatory context. τάν ‘the famous’.

2[1854] ἐπὶ ῥυτίδων . . . ἔζετ’: a witty adaptation of the commonplace of love ‘sitting’ (e.g.) in the eyes.

4[1856] πρωτόβολοι ‘you who were first struck’, sc. with love for her. πυρκαϊῆς ‘conflagration’, an imaginative intensification of the ‘ἔρως-as-fire’ motif (for which see e.g. 574–738 *passim*).

## 12

The *Anthology* contains a large number of poems on poets, many of them fictitious epitaphs. This and the next celebrate the fourth-century Telian poetess Erinna, who is said to have died at the age of 19 (Neri 2003: 142–3). She was best known for her *Distaff* (Ἡλακάτη, *SH* 401; cf. p. 211), a short, polished poem of some 300 hexameters lamenting the death of her newly married friend Baucis.

This poem is an ingenious conceit based on two familiar themes: (1) the poet as bee gathering sweet honey (Pindar, *Pyth.* 10.54, Bacch. 10.10, etc.); (2) the young girl abducted while gathering flowers (see p. 241 on Moschus’ *Europa*): Erinna, like Persephone, was stolen away by Hades as she gathered ‘flowers’, i.e. as she composed her poetic bouquets. The closing words are a quotation from an epitaph by Erinna for Baucis (*AP* 7.712; *HE* 1789–96 (= Erinna 2); *OCT* 643–50): the same early death befell her as the friend whom she mourned.

1[1857] νεάοιδον: perhaps ‘recently become a singer’ rather than ‘singing youthfully’ (LSJ). ἐν ὕμνοπόλοισι ‘amongst poets’: ὕμνοπόλος is sometimes used with no strictly hymnic associations. The -πολ- element is related to πολεῖν, ‘range about’ (cf. 1827), an appropriate image for the flitting bee.

3–4[1859–60] Ἄιδας . . . Αἶδα: Hades’ name frames the couplet, with a variation of prosody: Ἄιδας is a spondee, Αἶδας an anapaest.

4[1860] βάσκανος ‘grudging’ – envying the world her presence, he took her for himself. ἔσσι: ἔσσι, epic form of εἶ from εἶμι.

## 13

Antipater’s epigram on Erinna, like the riddle-poem 1843–52, emphasizes the λεπτότης of its subject in imagery reminiscent of Callimachus’ *Reply*: Erinna is brief and swan-like in expression and justly famous, while a huge mass of later poems, croaking like jackdaws (cf. Pindar, *Ol.* 2.83–9, p. 90), have already fallen into oblivion. The epigram is spoken by these inferior productions, which address the reader as ξεῖνε (6) in the manner of a grave-inscription; but the demonstrative τοῦτο in line 2 suggests that the poem is to be imagined at the head of a copy of the *Distaff*.

1[1861] παυροεπής ‘of few verses’.

**2[1862]** ἔπος ‘poem’, probably nominative: it ‘has its share’ of the Muses.

**3[1863]** μνήμης: perhaps an allusion to the fact that the Muses are daughters of Memory (Hes. *Theog.* 53–5). ἡμβροτεν: epic aorist form of ἀμαρτάνω, ‘miss’. There may be a pun on ἀμβροτος, ‘immortal’.

**4[1864]** Νυκτὸς . . . πτέρυγι: Night is often represented as winged: cf. Virg. *Aen.* 8.369 *nox ruit et fuscis tellurem amplexitur alis*. κωλύεται: apparently ‘is constrained’ or ‘confined’.

**5–6[1865–6]** ἀναρίθμητοι . . . μυριάδες: perhaps ‘countless tens of thousands of verses’, contrasting with παυροεπής (1): cf. Callimachus’ πολλαῖς . . . χιλιάσιν (4).

**7[1867]** κύκνου . . . μικρὸς θρόος: poets are often compared to swans: cf. 39–40, Lucr. 4.181–2 *paruus ut est cycni melior canor, ille gruum quam | clamor in aetheriis dispersus nubibus austri*, which may be a direct borrowing from this epigram.

**8[1868]** εἰαριναῖς: jackdaws caw in the springtime nesting-season; but in view of *aetheriis* in Lucretius, the conjecture αἰθερίαῖς is very attractive.

#### 14

One of three autobiographical poems by Meleager in the form of epitaphs, elaborate variations on a theme already used by Callimachus and Leonidas. After outlining his life and career, the poet claims that his Syrian background should not cause surprise, since we are all ‘citizens of the world’ and have a common origin (5–6). The last two couplets are reminiscent of Callimachus’ *Reply* (1–40), in which the poet says that although he is old (6, 37–8) he wants to sing only like the delicate cicada (29–34). Here Meleager characterizes himself as an old man who is still a charming ‘chatterer’, i.e. singer (λαλεῖν can be used of the cicada); and he adapts the traditional χαῖρε-formula to wish the reader/passers-by a similarly ‘garrulous’ old age.

*Bibl.*: Pollitt 1986: 13 (on ‘cosmopolitanism’).

**1[1869]** τεκνοῖ: the present tense is common with verbs of giving birth, indicating the state resulting from past action.

**2[1870]** Ἀτθίς: Gadara, remotely situated in the province of Syria (Ἀσσύριος = Σύριος), had a flourishing literary community, and is hence

proudly called 'Attic'. Γαδάροις: neuter plural in apposition to Ἀθλις πάτρα ναιομένα ἐν Ἀσσυριοῖς.

3[1871] ὁ σὺν Μούσαις 'companion of the Muses' (cf. Theoc. *Id.* 7.12).

4[1872] 'I who first (i.e. as my first literary production?) competed with the elegance of Menippus.' Menippus, a third-century Gadarene, wrote elegant satires in a mixture of prose and verse. There is a pun on the title of Meleager's compositions, which were called Χάριτες.

5[1873] μίαν . . . πατρίδα κόσμον: the idea of the κοσμοπολίτης is at least as old as Euripides (fr. 777): Pease 1955-8: 529-31.

6[1874] ἔτικτε: on the imperfect tense cf. 1355 n. Χάος: 1127 n.

7[1875] Two translations are possible: (1) 'As an old man I wrote these words on my (wax) tablets before <I went to> my tomb'; (2) 'As an old man I inscribed these words on the (funerary) tablets in front of my grave.' (Some vase-paintings seem to show mourners holding δέλτοι, but interpretation is disputed: Kardara 1960: 152, Kurtz 61-2).

8[1876] 'For old age <is> a near neighbour to death.' Most editors read genitive γήρως, translating 'for a neighbour of old age <is> close to Hades'; but that seems even weaker.

9[1877] λαλίον: Meleager appears to have coined this word, which he uses twice elsewhere, instead of the usual λάλος (cf. 10). πάρος: the sense is, 'having first greeted me . . . may you, too . . .'.

## 15

Lovemaking provides a relief like the satisfaction of summer thirst or like sailors' joy that the frustrations of winter inactivity are past. The poem is constructed as an ascending tricolon, three clauses of increasing length, pointed by anaphora (ἡδὺ . . . ἡδὺ . . . ἡδιον), and it is cast in the form of a priamel, 'a series of detached statements which through contrast or comparison lead up to the idea with which the speaker is primarily concerned' (Fraenkel 1950: II 407 n. 3 on Aesch. *Agam.* 899-902, a passage which Asclepiades echoes here).

1-2[1879-80] ἡδὺ . . . ἡδὺ: in the first sentence ἡδὺ qualifies ποτόν; in the second it is predicative, i.e. ναύταις ἡδὺ <ἐστιν> ἰδεῖν . . .

1[1879] θέπους 'in summer', genitive of undefined time. χιών 'ice-cold water'. Cf. 2017 n.

2[1880] ἐκ χειμῶνος ‘after winter’. εἰαρινὸν Στέφανον: the Crown or Corona Borealis, which begins to rise in the evening in early March, a signal that it is the time of year for safe sailing.

3[1881] τοὺς φιλέοντας: Greek uses the masculine for male + female as well as for male + male.

3–4[1881–2] μῖα . . . χλαῖνα: Greeks commonly used their cloaks as blankets, and sharing a cloak is a common feature of erotic descriptions. αἰνῆται perhaps implies that lovemaking is the homage due to Aphrodite.

## 16

Let Zeus do his worst; no bad weather will prevent the speaker from leading a κῶμος to the door of his beloved. Asclepiades is the earliest known composer of mimetic epigrams set at various stages of the κῶμος: see Tarán 1979: 53–114. In this poem the humour lies partly in Zeus’s dual role as lover and weather-god. Grandiose language and hyperbole add to the humour, and a literary allusion in lines 1–2 makes the love-poet a new Prometheus, echoing the defiance of [Aesch.] *Prom.* 1043–53.

1[1883] χαλαζοβόλει ‘shower hail’ (imperative) – not found elsewhere. αἶθε κεραυνούς ‘set burning your thunderbolts’. The manuscripts’ reading αἶθε, κεραύνου (i.e. two imperatives) is unsatisfactory. The tautology may not be a serious problem, but both these verbs ought to be transitive, and it is awkward to understand με. Moreover, αἶθε κεραυνούς provides a more resounding close to the line.

2[1884] ἐν χθονὶ σεῖε: 627 n.; or perhaps ἐν . . . σεῖε in tmesis.

3[1885] ἀφ᾽ ἧς ζῆν ‘let me off so that I live’ – infinitive of result (Smyth §2008).

4[1886] χείρονα: neuter accusative plural.

5–6[1887–8] A reference to the story of Danaë, who was visited by Zeus in a shower of gold after her father had confined her in a bronze chamber.

5[1887] ὁ κρατῶν καὶ σοῦ θεός: a commonplace; but perhaps a specific allusion to [Aesch.] *Prom.* 907–27, where Prometheus predicts that a γάμος will lead to Zeus’s downfall.

6[1888] διὰ: implying perhaps that golden brightness pervaded the whole room.

17

A remark made by the poet to his neighbour at a symposium: he has seen a young guest sighing and has recognized from his own experience the signs of love. The epigram is based on a poem by Asclepiades, in which a similar event is described in the past tense (*AP* 12.135; *HE* 894–7 (= *Ascl.* 18); *OCT* 1049–52; *Sens* 18). The final couplet creates an effect of lively colloquial speech by use of vivid imagery and proverbial expression.

The pining lover's symptoms are a familiar topic in poems on symposia, but the best known passage where a sympathetic host recognizes a guest's mental anguish is *Od.* 8. 532–43, where Alcinous observes Odysseus weeping at the song about Troy and tells the bard to stop. There too ἐλάνθανε is used: Odysseus' tears went unnoticed by all but the king.

*Bibl.*: Fantuzzi and Hunter 2004: 338–49, Bing 2009: 147–74.

**1[1889]** ἔλκος: a wound made by love's arrow. ἐλάνθανεν: see above. The imperfect tense implies that he had successfully been concealing his feelings until now. ὥς: exclamatory.

**2[1890]** πνεῦμα: a sigh. Probably accusative, with ἀνηγάγετο middle for active.

**3[1891]** τὸ τρίτον: some have seen a reference to the three libations poured at the beginning of symposia to Zeus Olympius, the Heroes and Zeus the Saviour (cf. 274 n.), neat wine being drunk with each. In that case it is unclear, perhaps irrelevant, why the ξείνος should sigh at this particular moment. But the poem of Asclepiades is more explicit: αἱ πολλαὶ προπόσεις, too many toasts, have made Nicagoras drunk and maudlin. Here, then, τὸ τρίτον may refer not to these preliminary libations but simply to his third cup of wine.

**3–4[1891–2]** He was garlanded with roses, which dropped their petals and fell to the ground. The falling garland is an image for a lover's drooping spirits.

**4[1892]** ἐγένοντο χαμαί: having fallen, they were all on the ground.

**5[1893]** ὥπτηται 'he is roasted' (perf. pass. of ὀπτᾶω), picturesque variation (first attested at *Soph.* fr. 474.3; cf. 1908) on the love-as-heat image. μέγα δὴ τι: 1489 n., 253. οὐκ ἀπὸ ῥυσμοῦ: a phrase of uncertain meaning. ῥυθμός (Ionic ῥυσμός) means 'rhythm', 'measure', 'proportion'; perhaps translate 'not at random' or 'not out of step', i.e. reasonably.



**6[1894] φωρός δ' ἵχνια φῶρ ἔμαθον:** cf. 'Set a thief to catch a thief'. The image of ἵχνια, 'traces', 'tracks', is perhaps suggested by the rose-petals lying as evidence on the ground.

## 18

Callignotus swore that Ionis would always be first in his affections; but now he is in love with a boy, and Ionis is out of the reckoning. This is a poem of amused detachment: two commonplace proverbial references (4, 6) are used to comment ironically on an all too familiar situation, and μήτε φίλον . . . μήτε φίλην (2) is mockingly echoed by οὐ λόγος οὐδ' ἀριθμός at the close.  
> Catullus 70.

**3[1897] λέγουσιν:** that lovers' oaths are not binding and go unpunished if broken is a commonplace as old as Hesiod (fr. 124).

**3–4[1897–8] τοὺς ἐν ἔρωτι | ὅρκους:** oaths <sworn when one is> in love.

**4[1898] μή:** verbs of swearing are amongst those which have μή rather than οὐ + infinitive in indirect discourse: Smyth §2725–6.

**5[1899] θίρεται:** cf. 1893 ὥπτηται.

**6[1900] νύμφης 'girl' – but she was almost 'wife'. ὡς Μεγαρέων:** the Megarians once asked the Delphic oracle τίνες κρείττονες τυγχάνοιεν (cf. 2 κρέσσονα); but the reply listed many other towns and ended ὑμεῖς δ', ὦ Μεγαρεῖς, οὔτε τρίτοι οὔτε τέταρτοι | οὔτε δωδεκάτοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ ('out of account and out of reckoning') – Schol. Theoc. 14.48–9.

## 19

The poet's soul is fevered; but that is no more than he deserves, since he has nurtured and encouraged Eros without foreseeing the inevitable result. For the common Hellenistic conceit of Eros as a baby or young boy, cf. 1121–2, 1510–15, 1909–18. Lines 3–6 allude to the proverbial theme of the 'viper in one's bosom', the ungrateful offspring or fosterling which at last grows too strong for its parents (cf. Aesch. *Agam.* 717–35, *Cho.* 928). The mannered ingenuity of the last line is typical of Meleager.

**1[1901] δ':** this word is sometimes found 'in passionate or lively exclamations, where no connection appears to be required' (Denniston 1954: 172).

**2[1902] ἀναψύχεις:** the usual meaning is 'revive' (transitive); but here Meleager plays on the similarity of sound between ψυχή and ψυχρός (cf. 6):

the soul revives when no longer αἰθομένη, i.e. when it is ψυχρά. It may be relevant that the Stoics actually derived ψυχή from ψυχρός, believing that the soul was acquired at the moment of birth when the child was ‘tempered’, i.e. made cool, by the air (Chrysippus, *SVF* II 804–8).

**3[1903] τί κλαίεις:** an echo of Thetis’ words to Achilles τέκνον, τί κλαίεις; (*Il.* 1.362). **ἄτεγκτον** ‘unsoftened’ (< τέγω), i.e. hard-hearted.

**4[1904] σοί:** emphatic: ‘against *you*’.

**5[1905] καλῶν:** ironic: ‘all too good’.

**6[1906] πῦρ . . . χιόνα:** feverish discomfort.

**8[1908] ὀπτῶι καιομένη μέλιτι:** cf. *Idg* 3 n.: love is sweet yet painful, γλυκύπικρον (Sappho, fr. 130.2).

## 20

This poem is inspired by Moschus, *Idyll* 1, in which Aphrodite proclaims Eros as a runaway slave and gives a long semi-allegorical description of his appearance. The language is based on that of the town-crier. In both poems Eros is a ‘wanted man’, and he may even now be lying in wait for innocent members of the public. Both poets play on Eros’ paradoxical status as elemental force and captivating child. But whereas Moschus ends abruptly with a warning that Eros is dangerous and should not be approached, Meleager adds a novel twist: there he is, after all, hiding in Zenophila’s eyes; that is, her eyes dart arrows of desire (hence τοξότα in line 10: see *Idg* 29 n.).

**1[1909] ἄρτι . . . ἄρτι:** intensificatory repetition: ‘this very moment’.

**2[1910] ἐκ κοίτας:** ‘his bed’ is the natural translation; but it remains possible that he was sleeping with the poet. **ῶιχέτ’ ἀποπτάμενος:** < *Il.* 2.71.

**3[1911] γλυκύδακρυς:** a variation on the idea of ἔρωσ as bitter and/yet sweet (cf. *Idg* 8). **ἄθαμβής:** literally ‘unastonishable’, i.e. unabashed, mischievous.

**4[1912] σιμά γελῶν** ‘laughing provocatively’. For the overtones of σιμός see *Idg* 58 n.

**5[1913] πατρός . . . τίνος:** sc. ἐστί. ‘Wanted’ notices or proclamations (some of which survive on papyrus) gave a brief physical description of the

runaway and details such as parentage and country of origin. οὐκέτ' ἔχω φράζειν 'I cannot go on to say' (cf. 775), a teasing reference to the much-debated question of Eros' parentage.

**5-6[1913-14]** Many allegorical genealogies existed for Eros; but Meleager's point is that he is equally abhorred by the whole world (which he pervades as generative principle).

**8[1916]** ἄλλα 'for other people', sc. now that his attention is elsewhere. λῖνα 'hunting-nets' for souls. The soul is traditionally winged.

**9[1917]** κείνος 'there he is!' περὶ φωλεόν 'lurking about his lair', resuming the imagery of τὸν ἄγριον in the opening line.

**10[1918]** τοξότᾱ Ζην-: there is Homeric precedent for a vowel remaining short before the double consonant Z beginning a proper name (e.g. *Il.* 2.634 οἳ τε Ζάκυνθον ἔχον). κρυπτόμενος: from there he would ambush others (cf. *Ap. Rh.* 3.281-4).

## 21

This famous epigram is attributed by ancient sources to Plato, who is said to have composed it for a boy pupil in astronomy called Aster (Aristippus ap. *Diog. Laer.* 3.29). Both ascription and anecdote are almost certainly false (see *FGE* pp. 125-7 and *FGE* 584-5 nn.), and – though it cannot be ruled out – there is no need to assume a play on a proper name. The poem combines three familiar ideas: (1) the metaphor of ἀστήρ for a person to be gazed at or admired (cf. 48 n., 155-6 n.); (2) the notion of heavenly bodies 'looking down' on human affairs (cf. 1921-6); (3) the 'if-only-I-could-become' motif (cf. e.g. *Ovid, Amores* 2.15 on his mistress' ring).

*Bibl.*: Ludwig 1963.

## 22

An address to the moon, inviting her to look down on the poet and his mistress as they make love; she will be a sympathetic observer (cf. 641, 714, 737-8), having herself been in love with Endymion. Three adjectives in asyndeton provide a stately opening reminiscent of hymnic evocations (cf. 370, 401).

**1[1921]** δίκερως: of the two horns of the crescent moon. Cf. 1431 n., *Hor. Carmen saec.* 35-6 *bicornis* . . . *luna*. φιλοπάννυχε 'you who love all-night revels'. The παννυχίς was an all-night festival, over which Selene

might be thought to preside. Such festivals often provided opportunity for seduction.

**2[1922] εὐτρήτων:** literally ‘well-pierced’ (< τετραίνω), i.e. latticed.  
**βαλλομένη:** Greek, like English, has the metaphor of light being ‘cast’.

**3[1923] αὐγαζε:** both ‘illumine’ (of the moon) and ‘gaze upon’ (of the moon-goddess).  
**χρυσήν:** Callistion is figured as a second Aphrodite.

**4[1924] κατοπτεύειν:** the verb suggests close observation or keeping watch as well as ‘look down on’. **οὐ φθόνος:** the phrase οὐ φθόνος + infinitive is used when a speaker does not begrudge a favour.

**5[1925] ὀλβίζεις** ‘you consider us fortunate’. **ἡμέας** = ἐμέ; rather awkward here, where two people are in question.

**6[1926] Ἐνδυμίων:** whilst Endymion slept in a cave on Mt Latmus in Caria he was espied by the moon, who fell in love with him. According to one version of the myth she bore him fifty daughters (Paus. 5.1.4); another version tells how she sent him to sleep for ever so that she could kiss him without his knowledge (Cic. *Tusc.* 1.92).

## 23

The poet asks a mosquito to hum a summons in the ear of the absent Zenophila. If the insect is successful, he will adorn it with a club and lion-skin, fitting reward for the completion of a Herculean task. This poem is the second of a pair by Meleager dealing with mosquitoes. In the first he rebukes them for troubling his mistress; here one of them is enrolled on the poet’s own side and ironically promoted to the role of divine messenger (ταχύς ἄγγελος refers to a bird-omen at e.g. *Il.* 24.292, *Od.* 15.526; cf. *Il.* 2.8–15 and Zeus’s δνειρος). The minute insect is humorously taken to be suitable as poet’s messenger because its monotonous hum is a sign of musicianship (4 φιλόμουσε). The final couplet paints a fantastic and ludicrous picture.

**1[1927] πταίης:** aorist optative of πέτομαι – a polite request.

**1–2[1927–8] οὔασι δ’ ἄκροισ | ψαύσας:** ψαύω occasionally takes the dative rather than the usual genitive. ἄκροισ suggests not the tips of her ears, but ‘just touching her ears’. Cf. Aesch. *Agam.* 891–2.

**2[1928]** The assonance is remarkable.

3[1929] λήθαργε φιλούντων ‘forgetful of your lovers’, including her present bedfellow (5).

5[1931] καὶ σύγκοιτον ‘the man sleeping with her, too’.

6[1932] ζηλοτύπους ὀδύνας ‘pains caused by jealousy’ (< ζῆλος + τύπτω). Her partner will be jealous if he hears the message.

24

An address to the musical cicada, exhorting it to strike up a fresh song and lull the poet to sleep at noon. Reclining at noon in the shade of a plane-tree while the cicadas sing perhaps evokes the setting of Plato’s *Phaedrus* (230b, 258e–259d), a dialogue about love and rhetoric. The epigram is largely descriptive, with the theme of love introduced only at the end in an ὄφρα-clause (cf. 1997–8); if the cicada’s song is sufficiently diverting, the poet will be able to escape for a while from the pangs of ἔρωσ. Elaborate variation of vocabulary is used to describe the cicada’s musicianship.

*Bibl.*: Dorsey 1970. On the cicada: Davies–Kathirithamby 1986: 113–33, Beavis 1988: 91–103.

1[1935] δροσεραῖς σταγόνεσσι μεθυσθεῖς ‘drunk on dewdrops’ (supposedly the cicada’s only sustenance: cf. 29–36 n.) – a witty paradox.

2[1936] ἀγρονόμαν . . . μουῦσαν ‘a country-haunting song’.

3[1937] ἄκρα . . . πετάλοις: probably ‘aloft on the leaves’ rather than ‘just on the surface of the leaves’ (cf. 1927) or ‘on the leaf-edges’. ἄκρα is adverbial neuter plural. πριονώδεσι κώλοις ‘with your saw-like legs’. In fact cicadas, unlike grasshoppers, produce their sound by vibrating a membrane in the thorax. Aristotle knew this (*Hist. anim.* 532b17, 535b7).

4[1938] αἰθίοπι . . . χρωτί ‘with tawny skin’, a very loosely constructed dative. The adjective Αἰθίοψ elsewhere = ‘Ethiopian’; here, uniquely, Meleager has used it for αἴθων or αἴθοψ, the cicada being closely associated with mid-day heat (αἴθος). λύρας: the cicada’s legs are its lyre.

5[1939] ἀλλά: 401 n.

5–6[1939–40] τι νέον . . . παίγνιον ‘some fresh ditty’. παίγνιον is often applied to short poems in the Hellenistic period (LSJ III.3; cf. p. 214 on *technopaegnia*).

6[1940] ἀντωιδὸν Πανί 'in response to, i.e. accompanying, Pan' rather than 'in competition with' him. At mid-day gods are at large 201-15 n.

7[1941] ὄφρα . . . ὕπνον ἀγρεύσω 'so that I may catch some sleep'. ἀγρεύσω is probably aorist subjunctive, though occasionally in Homer ὄφρα is found with the future indicative.

## 25

Offering of a rough oak club to Heracles by Archinus, a Cretan: Callimachus gives a novel turn to the standard dedicatory distich. The object itself speaks, as often in dedicatory poems; but even a distich is too much for this laconic hero: he cuts short the club's reverential address and brusquely elicits all the information he needs in less than a single pentameter.

1[1943] τίν: Doric for σοί. λεοντάγχ(α): vocative of λεοντάγχης, 'strangler of the <Nemean> lion'. On this labour of Heracles see p. 87. ὦνα = ὦ ἄνα, vocative of ἄναξ: cf. 306 n. συοκτόνε 'slayer of the <Erymanthian> boar', which Heracles perhaps killed after he had displayed it alive to his taskmaster Eurystheus. φήγινον ὄζον: literally 'oak-branch', i.e. a branch roughly fashioned into a club like that carried by Heracles himself (cf. 1934).

## 26

On a nautilus-shell found near Iulis on Ceos and dedicated by Selenaea, daughter of Cleinias of Smyrna, in the temple of Aphrodite-Arsinoe at Zephyrium, a promontory west of Alexandria. Before her death in 270 Arsinoe (p. 3) was already identified with Aphrodite; the seaside temple at Zephyrium, founded during her lifetime (Fraser 1972: I 239-40), was later to be famous for the dedication of the Lock of Berenice (Call. fr. 110, Catullus 66: see p. 87). The poem has other strong links with Arsinoe. Ceos, where the shell was found, was part of the Ptolemaic empire, and the harbour which served Iulis had recently been renamed Arsinoe (Fraser 1972: I 587-8, II 835). Smyrna, on the coast of Asia Minor, had been re-founded on a new site by Arsinoe's first husband Lysimachus, king of Thrace. Thus both dedicatee and dedicated object can claim a particular right to the goddess's favour. Moreover Aphrodite, born from the foam, was associated with shells in literature and art, and was often depicted standing on one as she rose from the waves (Αφροδίτη ἀναδυομένη - cf. Botticelli's *Birth of Venus*).

The last epigram dealt in the smallest possible space with a large, heavy piece of wood. This long and highly elaborate poem, the first ten lines of which form a single sentence, has as its object a small, delicate and elegant nautilus-shell. (The nautilus is a small, squid-like creature; the female is protected by a paper-thin shell. Aristotle, in a passage which may have been one of Callimachus' sources here (*De nat. anim.* 622b5-18), describes the nautilus' 'sail' (4 n.) as λεπτόν.) The contrast between these two epigrams reveals much about Callimachus' poetic art; and the nautilus poem illustrates perfectly how Callimachus incorporates learned detail within his poetry: facts of natural history and etymological references are an integral part of the epigram's sophisticated brilliance.

*Bibl.*: Gutzwiller 1992.

**1[1945]** παλαιτέρον 'formerly', irregular comparative of παλαιός. The nautilus was once a (living) shellfish and is now an ἀνθεμα.

**2[1946]** πρῶτον: since this is her first offering, we infer that Selenaea was a young girl. Her motives are not specified.

**3[1947]** ναυτίλος: attracted into the nominative because it is the subject of the following verb. ἀήται: nominative plural of ἀήτης, as at 606: sc. ἦσαν.

**4[1948]** Two of the nautilus' tentacles are larger than the other six. These were mistakenly believed to be used as halyards (πρότονοι) to support a membranous 'sail' (Aristotle above). In fact the nautilus propels itself with a jet of water. οἰκείων 'my own', i.e. part of the nautilus' body.

**5-6[1949-50]** It was believed that in calm weather the nautilus moved by rowing with its tentacles – hence 'see how my name ("sailor") suits my actions' (cf. 833 ἴδ').

**5[1949]** Γαληναίη = Γαλήνη, mentioned as a sea-nymph at Hes. *Theog.* 244 and occasionally found personified elsewhere. λιπαρή 'bright', literally 'oily', of the sheen reflected from a calm sea. οὔλος 'vigorously': cf. 325 n.

**7[1951]** ἔστ(ε) 'until at last'. παρά: when παρά + accusative expresses 'position with reference to past motion' (LSJ C.I.2), the translation 'on' is often more appropriate than 'beside'. γένωμαι: ὄφρα quite often takes the subjunctive rather than the optative after past tenses.

8[1952] *περίσκεπτον παίγνιον* ‘admired toy’, though *παίγνιον* also suggests ‘dainty object’. Aphrodite is a playful goddess (cf. 1047 n.).

9–10[1953–4] The halcyon, a mythical bird, is here said to have laid its eggs in the nautilus’ shell. Quite how this could happen is not clear. Neither Aristotle nor any other source mentions this procedure: the halcyon is generally said to have built its nest during the Halcyon Days at mid-winter, when the sea remained calm. *ἄλκυων* was derived by some ancient etymologists from *ἀλὶ κυεῖν*, ‘conceive in the sea’.

9[1953] *μηδέ* = *ὄφρα δὲ μή*. *θαλάμησιν* ‘cavity’: the shell. *ἄπλους*: the manuscripts have *ἄπνους*, ‘lifeless’; but the halcyons will have abandoned the shell because it no longer floats on the sea.

10[1954] *νοτερῆς* ‘sea-wetted’ (lit. ‘damp’).

11–12[1955–6] *οἶδε γὰρ ἐσθλά | ῥέζειν*: she knows how to behave well towards others, and herself deserves to be well treated by the goddess.

12[1956] *Σμύρνης . . . Αἰολίδος*: the ancient city of Smyrna was inhabited by Aeolians until 688; but as applied to the new town the adjective is historically evocative rather than literally accurate.

## 27

Those who escaped shipwreck would make a thank-offering to Poseidon, for example, and hang up some rescued item in the temple. In this mock-dedicatory epigram Eudemus offers up his salt-tub to the Cabiri in thanks for his escape from ‘storms’ of debt: by eating nothing but salt with his bread he lived frugally enough to be able to pay off what he owed. The salt-tub which rescued him is imagined as a ship, ‘aboard which’ (1 ἐφ’ ἧς) he escaped the threatening storms (a common metaphor for troubles); he was thus saved ἐξ ἁλός (4) – not only ‘from the sea’, but also ‘by means of <eating only> salt’.

1[1957] *ἄλιην*: a tub for storing salt. *ἐπέσθων* ‘eating in addition’ (sc. to his bread).

3[1959] *θεοῖς Σαμοθραῖσι*: the Cabiri, protectors of seafarers. Their cult was based in Samothrace. *ὅτι*: the ‘redundant’ use, introducing direct speech (Smyth §2590a): the actual words of his dedicatory inscription were *Εὐδημος τήνδε ὥδε θέτο, κτλ. τήνδε*: sc. *ἄλιην*. *κατ’ εὐχὴν* ‘in accordance with his vow’, i.e. he had vowed to make the dedication if he escaped his debts.



**4[1960] ὦ λαοί:** a sort of town-crier's formula (cf. 1909). **ἔξ:** instrumental (LSJ III.6) as well as local, saved 'by salt' and 'from the sea'.

## 28

Another parodic dedication, based on a similar epigram by Asclepiades (*AP* 5.203; *HE* 832–7 (= *Ascl.* 6); *OCT* 987–92; 35 Sens). Sporting equipment was often set up in temples in thanks for victory. Mention of a whip and reins in Homeric language in line 1 of this poem suggests the commemoration of a victory in the horse-race; but in fact the dedicatee is a prostitute who has ridden her client to satisfaction more quickly than a rival could ride hers. The poem is a clever elaboration of the *double entendre* in κέλης, which besides meaning 'horse for riding' can also refer to the sexual position in which the woman sits astride the supine man. Line 4 parodies Callimachus' *Hymn to Athena* 2 (133) τᾶν ἵππων ὄρτι φρουασσομενᾶν | τᾶν ἱερᾶν ἐσάκουσα: words describing the chaste goddess Athena are adapted to refer metaphorically to the 'whinnying' men whom these prostitutes have ridden.

**1[1961] μᾶστιγα καὶ ἡνία σιγαλόεντα:** a Homeric run of words (e.g. *Il.* 5.226). These items are probably intended as a symbol of her riding-victory, not as actually used during the 'race'.

**2[1962] Πλαγγών** 'Dolly' – the name of a famous fourth-century prostitute. **εὐίππων . . . ἐπὶ προθύρων** 'on the portico of fine horses'. The dedication is imagined as made at the entrance to a temple of Aphrodite (5 Κύπρι) perhaps adorned with sculpted horses. εὐίππων introduces the κέλης-joke, since the 'ridden' men are figured as ἵπποι. (The πρόθυροι are less likely to be Plangon's own, since *AP* 5.203, imitated here, has a temple.)

**3[1963] Φιλαινίδα:** another notorious character: see 1674 n. **πολύχαρμον:** χάρμη = 'joy of battle' (LSJ): Philaenis has enjoyed many such contests.

**4[1964] πῶλων:** a *double entendre*, since πῶλος is a common poetic word for a young person (cf. Anacreon's 'Thracian filly', *PMG* 417.1); here apparently of the 'colts' just ridden. The Callimachean model has ἵππων. **ὄρτι** 'just now' (cf. 1909): she rushed out and made the dedication as soon as she had won.

**5[1965] σὺ δέ:** 1901 n.

5–6[1965–6] πόροις νημερτέα . . . δόξαν ‘give her sure fame’, i.e. ensure that she remains famous.

6[1966] ἀίμνηστον τήνδε τιθεῖσα χάριν ‘by making ever-remembered this gift (the dedication)’ or perhaps ‘by making this mark of your favour (the victory) ever remembered’.

## 29

The poet orders mice to leave his hut – he has not enough to feed them. Leonidas here affects to be living like one of the characters from his poems: he says he is a poor rustic living on a frugal (λιτός) diet of bread and salt (cf. 1957–60). For the rustic hut cf. e.g. Call.’s *Hecale* (p. 86) and the *Moretum*; for the mice cf. Call. fr. 54–60 Harder, Massimilla = *SH* 254–65 (*Aetia* Book 3), in which the peasant Molorchus is so tormented by his ‘tiresome neighbours’ that he invents the mousetrap (see p. 87). The themes of frugal eating and the simple life are often implicitly or explicitly linked with Hellenistic poetic theory: Callimachus is advised by Apollo to keep his Muse thin (23–4, 34). The *locus classicus* for style as mirror of the man is Seneca’s 114th letter. The equivalence underlies many literary anecdotes, e.g. Philitas’ lead soles (p. 9).

1[1967] σκοτίοι ‘living in the dark’, or perhaps ‘furtive’.

2[1968] μῦς: accusative plural. σιπύη ‘grain-bin’. οἶδε ‘has the power to’ (LSJ εἶδω B.2): cf. 8 ἐπιστάμενον, 368 ἐπίσταται, Fr. *savoir*.

3[1969] αὐτάρκης perhaps alludes to the philosophical ideal of self-sufficiency. δύο κρίμνα ‘two lumps of coarse meal’ – the entire contents of his σιπύη.

4[1970] ‘I am content with this life <inherited> from my fathers.’ ἡνέσαμεν: vivid aorist for present, probably an Attic idiom with this verb: LSJ I.5.

5[1971] τί μεταλλεύεις τοῦτον μυχόν . . . ; ‘why are you digging this hole?’, or perhaps ‘why are you exploring this hovel?’ φιλόλιχνε: λείχω can be used of dainty sampling of food as well as of actual licking.

6[1972] σκυβάλου ‘scraps’.

8[1974] πλειοτέρην . . . ἀρμαλήν ‘fuller rations’. πλειότερος is a Homeric comparative form of πλέως.

30

On a famous allegorical statue of Καῖρός ('Opportunity') by Lysippus of Sicyon, a sculptor of the fourth century. The poem is a dialogue in which Καῖρός explains to an interlocutor the meaning of his unusual features (winged feet, razor in right hand, large forelock, head bald behind). Like 1843–52, in which the passer-by finds the solution, this epigram is a piece of interpretation, a commentary. Cf. also Rhianus' allegorical Αἰε (1624–44).

A passage in Callimachus' *Aetia* included similar interrogation of a statue of Delian Apollo, which held a bow in one hand and the Graces in the other (fr. 114; Harder 2012: II 892–902).

Copies of the Καῖρός survive only in relief. Some show him holding a pair of scales as well as a razor.

*Bibl.*: Καῖρός in art: Cook 1914–40: II 2.859–68, Stewart 1979: 163–71, Pollitt 1986: 53–4, Gutzwiller 2002: 95–6, *LIMC* v 1.920–6, 2.597–8.

> Ausonius, *epigr.* 12 Green; cf. Phaedrus 5.8.

1[1975] τίς πόθεν;: a Homeric phrase: 'Who <and> from where?' (Wackernagel and Langslow 2009: 375–6).

3[1977] ἐπ' ἄκρα 'on tiptoe'.

3–4[1977–8] ταρσοῦς | . . . διφθεῖς 'double wings', i.e. two wings on each foot. Cf. 1404.

4[1978] ἵπταμ(αι): a post-classical equivalent of πέτομαι. ὑπηνέμιος: probably '<swift> as the wind' rather than 'wind-borne'. Opportunities are fleeting.

6[1980] 'I am sharper than any <sharp> edge.' This is presumably a reference to the proverbial phrase 'on a razor's edge' (ἐπὶ ξυροῦ ἀκμῆς), used of critical moments. Perhaps the meaning is that The Fleeting Moment is briefer in duration than any razor's edge is narrow in space.

7[1981] κατ' ὄψιν 'over your face'. ὑπαντιάσαντι λαβέσθαι 'for the person who meets me to grasp hold of': the origin of the proverb 'Take Time by the forelock'.

8[1982] εἰς τί . . . ; 'for what purpose?'

9–10[1983–4] 'No one will any longer (ἔθ') <be able to> seize me from behind once I am past, <even if> he wants to': τόν looks forward to με; ἔθ' is

presumably to be taken with δράζεται, if the manuscript reading is correct. οὔτις ἐφημερίων, ‘no mortal’, would be easier.

**11[1985]** τοῦνεχ’ ‘for what reason?’ εἵνεκεν ὑμέων ‘for your (i.e. mankind’s) sake’.

**12[1986]** ἐν προθύροις: 1962 n. διδασκαλίην ‘to be a lesson to you’.

### 31

Another dialogue, this time a brief conversation between a prospective client and an accommodating prostitute. The appeal of this witty piece lies partly in its apparently effortless assimilation of everyday colloquial language into the elegiac verse-form (cf. Theoc. *Idd.* 14, 15.1–43 = 947–89).

**1–2[1987–8]** μήπω | τοῦτο φιλοσπούδει ‘Don’t be in a hurry as regards that’. The verb is a conjectural emendation, and it does not occur elsewhere; but in sense it is plainly preferable to the manuscripts’ reading φιλόσπουδος, which could only be taken as an abrupt exclamation.

**2[1988]** μή τιν’ ἔχεις; ‘Are you occupied with anyone?’ μή hopes for a negative answer: 1716 n.

**3[1989]** αἰεὶ τὸν φιλέοντα = τὸν αἰεὶ φιλέοντα, ‘With whoever happens to fancy me’.

**5[1991]** ξένον ‘unusual’.

**6[1992]** κοιμηθέντι ‘after you have slept with me’.

**7[1993]** ποῦ γίνῃ; πέμψω ‘Where are you? (i.e. where will you be?). I’ll send for you’. καταμάνθανε: the meaning is unclear. Perhaps ‘you can find out <easily enough>’.

**8[1994]** πρόαγε ‘Lead on!’

### 32

An inscription for a spring, inviting passers-by to drink in the shade; a much imitated poem. ἅπας (1) and πόνοις θέρεος (3) imply an address to a group of harvest-labourers on a particular farm; but it is possible that ἅπας could imply any passer-by and that πόνοις θέρεος might be more general, ‘hard work in the heat’. For the relaxed description cf. 1935–42, which ends similarly with an ὄφρα-clause.

**2[1996] ὥραιου:** perhaps ‘timely’, i.e. just when you need it, or perhaps ‘lovely’, though with inanimate objects this meaning recurs only in late Greek.

**3[1997] φίλα γυῖα:** a Homeric phrase (φίλα = ‘one’s own’). Here the meaning is ‘body’, not ‘limbs’.

**4[1998] τυπτόμενα:** cf. *Il.* 11.305–6 νέφεα Ζέφυρος . . . | . . . λαίλαπι τύπτων; but the verb seems strangely forceful in this context.

### 33

Philodemus prays for a safe voyage as he sets sail for the Piraeus. The poem consists of a single sentence: four lines of elegant invocation and two lines of prayer.

**1[1999] Ἴνοῦς ὦ Μελικέρτα:** driven mad by Hera, Ino, daughter of Cadmus, killed her son Melicertes and leapt with his body into the sea. As sea-goddess she was called Leucothea; both she and Melicertes, also called Palaemon, helped sailors in distress (Ovid, *Met.* 4.519–42, Apollod. *Bibl.* 3.4.3).

**3[2001] κύματα:** he asks the κύματα to carry him διὰ πλατὺ κῦμα (5) – possible, perhaps, but rather awkward. The conjecture κυανοχαῖτα (‘dark-haired’, a Homeric epithet of Poseidon) is attractive.

**4[2002] Θρήϊξ:** Zephyrus blows from the west, not from the Thracian north. Perhaps he is called Θρήϊξ here because Aeolus, who controlled all the winds, was thought by some to have lived in Thrace. There may be a reminiscence of *Il.* 9.5 Βορέης καὶ Ζέφυρος, τῷ τε Θρήϊκηθεν ἄητον.

**6[2004] γλυκερήν:** the harbour will be a sweet sight to him after the long voyage.

## XXVII

### *Drinking-song*

A fragment of a scolia or drinking-song. The stanzas are linked by their *carpe diem* theme and were probably intended to be sung by individual guests at symposia. The initial letters of the stanzas are in alphabetical order, perhaps as an aid to memory. The subject matter has less in common with other surviving scolia (*PMG* 884–916, *SH* 521–6) than with certain poems in the Theognidean collection (cf. esp. Thgn. 1039–70b) and

with sympotic epigrams. Some linguistic features show that the diction is influenced by popular speech (4, 6, 8, 18, 24, 26, 29 nn.). The papyrus on which the lines are preserved dates from the first century AD; the poem itself may well be post-Hellenistic.

*Metre.* The so-called στίχος μούσους or ‘mouse-tailed’ hexameter, with a short penultimate syllable: see M. L. West 1982: 173–4. The standard example cited by metricians is *Il.* 12.208 . . . αἰόλον ὄφιν (but this should probably be written ὄφιν). Very few poems are known to have been composed in this metre, and none from the Classical period. The present lines show a strong preference for the masculine caesura. The final syllable is long except in line 22, and the accent on the final word is paroxytone in almost every case, representing a falling pitch on the last syllable. Neither of these characteristics necessarily suggests a late date: see Allen 1973: 265–8.

*Bibl.* Edn: CA pp. 199–200, Page 1941: 508–12, Young 1961: 119–21. Gen.: Higham 1936.

**3[2007] διαφρονεῖν** ‘quarrel’. δια- in compounds sometimes = ‘at variance’: cf. *Il.* 1.6 διαστήτην ἐρίσαντε, and διαφέρω, διαφωνέω, etc.

**4[2008] πονέσεις** ‘Then you’ll have little trouble and no regrets afterwards.’ this form of the future is found first in Aristotle (–ήσω in Classical Greek).

**5[2009] αὔλει μοι**: an order addressed to the piper. Perhaps each guest uttered these words before singing his stanza to the piped accompaniment. (Cf. Thgn. 1055–6 ἀλλὰ λόγον μὲν τοῦτον ἔασομεν, αὐτὰρ ἐμοὶ σύ | αὔλει, καὶ Μουσέων μνησόμεθ’ ἀμφοτέροι.) Alternatively, αὔλει μοι might represent a refrain which was written out in full only after the first stanza, which is lost.

**6[2010] ἴδεις** = εἶδες. εἰ and ἰ were already being confused in pronunciation in the late fourth century BC: see Allen 1987: 70. **ταῦτ’ ἐστὶ διόλου** ‘these things are the same for ever’ (as opposed to ephemeral mankind).

**7[2011] ἀπέχει**: sc. ἡμέρας. **τὰ τεταγμέν(α)**: cognate accusative, ‘in due order’.

**8[2012] κοπία** ‘toil’ (imperative), a popular usage found in literature only in Biblical Greek. The usual meaning is ‘be tired’.

**11[2015] αὐτορῦτους** ‘flowing of their own accord’: Pindar, *Pyth.* 12.17. **ἤθελον** ‘I should like’, desiderative imperfect: cf. Smyth §1782 (ἐβουλόμην).

**13[2017]** **χιονίων** ‘<cool as> snow’. Snow, expensive out of season, was used to cool drinks at symposia: see Gow 1965: 109; cf. 1879.

**14[2018]** **κατά**: distributive (LSJ II.1): ‘at each spring’.

**16–17[2020–1]** **Λύδιος . . . Φρύγιος**: the pipes were, according to some accounts, invented in Lydia or Phrygia. Cf. 1441. **Λύδια παίγματα**: the Lydian ἀρμονίαι, dismissed by Plato in the *Republic* (3.398e) as μαλακαί, συμποτικά and χαλαραί (‘effeminate’).

**17[2021]** **ταύρεα** ‘made of bull’s-hide’.

**18[2022]** **ῥᾶν**: a false quantity, perhaps by analogy with ἔάν.

**21–2[2025–6]** There are no limits (μέτρα) to acquisitiveness: cf. Solon fr. 13.71 πλούτου δ’ οὐδέν τέρμα πεφασμένον ἀνδράσι κείται. **μέτρα πενίας** is added for the sake of antithesis; perhaps the implication is that no one ever realizes that he has escaped poverty.

**21[2025]** **άν . . . άνεύρατο**: an unusual form of tmesis. The prefix αν(ά) stands for the verb, which appears in the next clause: easier is Pindar, *Nem.* 9.8 ἀνά μὲν φόρμιγγ’, ἀνά δ’ αὐλὸν ὄρσομεν, where there is tmesis in both parts.

**23[2027]** **ἔτι πλείονα χρήματα θέλει**: he suffers from πλεονεξία, greedy acquisitiveness, a common topic for satire and diatribe.

**24[2028]** **ὁ τάλας** ‘wretch that he is’. **βασανίζεται** ‘is tormented’. This metaphorical use is not found in Classical literature, but it is common in the κοινή.

**26[2030]** **ποθ’ ἴδης**: rough breathing by analogy with ὀρᾶν. Misplaced analogical aspiration of this type is a feature of the κοινή, e.g. καθ’ ἔτος by analogy with καθ’ ἡμέραν: see Moulton 1928: 11 98–9. It is impossible to say whether the error here belongs to the scribe or to the poet. **μνήματα κωφά** ‘silent tombs’. κωφός suggests mute, deaf, senseless. **παράγης** ‘pass by’. παράγειν is not used transitively with this meaning in Classical Greek.

**27[2031]** **κοινὸν ἔσοπτρον ὀραῖς**: literally ‘you see a common mirror’: the common fate of mankind stares you in the face. **οὕτως προσεδόκα**: the dead man when he was alive looked at corpses and tombs and expected to die just as you do.

**28–9[2032–3]** It was a commonplace idea that life is owed to fortune or to the gods: cf. Lucr. 3.971 *uitaque mancipio nulli datur* ('life is granted freehold to no one'), Kenney 2014: 207–8.

**28[2032] τὸ ζῆν:** object of δανίσας.

**29[2033] ἀποδοῖς:** present indicative διδοῖς (Attic διδως), originally an Ionic form, is found in Homer, but also in Biblical Greek.

**31[2035]** Overweening arrogance: cf. 1635–9. The word-order suggests the nuance, 'A king was Xerxes, the one who claimed to share everything with Zeus'.

**32[2036] δυσὶ πηδαλίοις:** a ship was steered by two long oars, one at either side of the stern. The rhetorical exaggeration of Xerxes' ignominious escape is a commonplace (e.g. Juv. 10.185). **Λήμνιον ὕδωρ:** the sea south of the Hellespont, which Xerxes had arrogantly bridged. (Λήμνιον κακόν was proverbial for any terrible misfortune; for the origin of the expression, see Hdt. 6.138, Garvie 1986: 217–18.)

**33[2037] Κινύρας:** king of Cyprus, favourite son of Apollo. He unknowingly committed incest with his daughter Myrrha (see p. 197) and killed himself in shame.

**34[2038] ὀβολοῦ:** placed in a corpse's mouth as fare for Charon, ferryman of the dead.



## APPENDIX

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### DORIC DIALECT

The literary Doric of Hellenistic writers, though more marked in some poems than in others, is an artificial amalgam of basically epic language with Doric characteristics borrowed from earlier poetry; it represents neither in broadness nor in consistency the speech of any one Doric area. Epic or Attic forms are often juxtaposed with Doric forms within the same poem (e.g. κε and κᾱ, 2nd decl. gen. sing. in -οιο and -ω, 636 ἐοῖσα ~ 648 εὔσα). Manuscripts are unreliable in preserving Doric forms, because scribes often unconsciously substituted the κοινή forms with which they were familiar; but it is not safe to restore Doric everywhere, since poets seem to have allowed considerations of sound and other criteria to override consistency. In many cases where manuscripts disagree, a modern editor is reduced almost to random choice.

Here are listed the commoner features of the Doric texts in this volume, viz. Callimachus, *Hymn* 5 (132–273), Theocritus, *Idylls* 2 (574–738), 5 (797–946), 10 (739–96), 11 (493–573) and 15 (947–1095), Bion, *Lament for Adonis* (1526–1623) and fr. 13 (1510–25), Simias, *Wings* (1121–32), and some epigrams. Especially unusual forms are discussed in the commentary.

#### A. Vowels

- (1) Original Indo-European  $\bar{a}$  is retained where Attic changes to η: ἄ μάτηρ, etc.
- (2) ω for Attic ου in some words: 636 μῶνος; 1532 ὦρος = epic οὔρος, Attic ὄρος; 524 ὤς = οὔς; 577 ὦ = οὔ. Cf. D.2.
- (3) Contraction. ε + ο and ε + ου > ευ (Attic ου): 228 βαλεῦ, 581 βασεῦμαι, 1580 ἐμεῦ. α + ε > η (Attic ᾱ): 727 ἐφοῖτη, 606 σιγῆι (Attic σιγαῖ).

#### B. Consonants

- (1) σδ for ζ, except initially: 501 γενειάσδων. (Only in Theocritus, and even there not consistently.)
- (2) ν for λ before τ and θ: 139 ἦνθε (Attic ἦλθε), 872 βέντισθ'.

#### C. Verbs

- (1) 1st. pers. pl. indic. act. in -μες: 578 τεθνάκαμες (Attic τεθνήκαμεν).
- (2) 3rd pers. sing. indic. act. of -μι verbs in -τι: 540 προῖητι (= προῖησι), 1790 φατί (= φησί).

- (3) 3rd pers. pl. indic. act. in -ντι: 618 φαντί (= φασί), 585 τρομέοντι (= τρομέουσι).
- (4) Contracted futures in -έω/-έομαι: 534 ἐξεῖς from ἐξέεις (Attic ἐξεις), 254 γνωσέῖται from γνωσέεται (Attic γνώσεται).
- (5) Verbs in -ζω have fut. and aor. in -ξ-: 761 ἐργαξῆι (Attic ἐργάσῃ), 756 χροῖξεῖται (Attic χρώσεται).
- (6) Perf. act. sing. has pres. endings: 739 πεπόνθεις (= πέπονθας), 493 πεφύκει (= πέφυκε).
- (7) Contracted verbs. Verbs which are in -άω in Attic seem sometimes to be in -έω in Doric: 561 ὀρεῦσα (Attic ὀρώσα from ὀράουσα).
- (8) Infinitives in -εν: 530 συρίζεν, 803, 832.
- (9) Participles. Fem. pres. and aor. act. participles in -οισα/-αισα: 588 ἔρδοισα, 631 τρίψαισα.
- (10) The verb 'to be'.  
 2nd pers. sing. pres. ἐσσί (871).  
 3rd pers. sing. pres. ἐντί (1522).  
 1st pers. pl. pres. εἰμές (578).  
 3rd pers. pl. pres. ἐντί (543).  
 3rd pers. sing. imperf. ἦς (650, 806).  
 infin. ἦμεν (542).  
 fem. part. εὔσα (648, 822) and ἔσσα (200).

#### D. Nouns and adjectives

- (1) First decl. gen. sing. of nouns in -ης (-ᾱς) in -ᾱ (Attic -ου): 642 Θευμαρίδα.  
 Fem. acc. pl. in -ᾱς (Attic -ᾱς): 732 Μοῖραῖς, 776 καλᾱς. (Only in broader dialect.)  
 Fem. gen. pl. in -ᾱν (Attic -ῶν): 235 Μοιρᾶν.
- (2) Second decl. gen. sing. in -ω (Attic -ου): 259 βιότῳ.  
 Acc. pl. in -ως or -ος (Attic -ους): 144 ἀλαβάστρῳς, 880 διδυματόκος, 902 λύκος, 910 κανθάρος.

#### E. Pronouns

- (1) 1st pers. sing. gen. (ἐ)μεῦ (560, 628, 798); dat. ἐμῖν (494, 536).
- (2) 2nd pers. sing. nom./voc. τύ (703, 743), acc. τύ (753, 764, 520) or τίν (531, 547, 560) or τε; gen. τεῦ (251) or τεῦς (544, 547, 835) or τεοῦς (517); dat. τίν (521).
- (3) 1st. pers. pl. acc. ἀμέ (534); dat. ἀμῖν (499).

#### F. Doric words

Different forms of individual words include:

αἰ for εἰ (542, 548, 816).

γα for γε (865 τύγα, 961).

δήλομαι for βούλομαι (823).

εἴκατι for εἴκοσι (881).

ἔνδοι for ἔνδον (947).

ἴσαμι for οἶδα (1010, 1092).

κᾱ for κε, ὀκκᾱ for ὅταν (514).

λῶ for ἐθέλω (817).

μικκός for μικρός (862, 958).

Μοῖσα for Μοῦσα: cf. C.9.

ὄκα for ὅτε (198, 232), ποκά for ποτέ (188, 554), τόκα for τότε, 808.

ὄρνιξ, -ιχος for ὄρνις, -ιθος (254).

ὀστίον for ὀστέον (594).

πρᾶτος for πρῶτος (236, 591).

τῆγνος for (ἐ) κείνος (590, 797), τηνεῖ for ἐκεῖ (537, 670).

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